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"MOONLIT SAIL"

By Albert Pinkham Ryder

Purchased from Ferargil Galleries by the Denver Art Museum
Through the Helen Dill Fund. See Article on Page 6.

A Compendium of the Art News and Opinion of the World

1st AUGUST 1935

25 CENTS

Great Calendar of U. S. and Canadian Exhibitions

BIRMINGHAM, ALA.
Birmingham Public Library Art Gallery—August: Southern States Art League circuit exhibition.

MONTGOMERY, ALA.
Montgomery Museum of Fine Arts—August: Portraits by Charles Sneed Williams; early American portraiture; works by Elizabeth Rice.

CARMEL, CAL.
Carmel Art Association—August: Small oils.

DEL MONTE, CAL.
Del Monte Art Gallery—August: Midsummer exhibition of paintings by California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—August: Work by members.

LOS ANGELES, CAL.
Foundation of Western Art—August: Laguna Beach regional painters; Los Angeles Oriental painters and sculptors.

OAKLAND, CAL.
Oakland Art Gallery—August: New accessions.

PALOS VERDES, CAL.
Palos Verdes Community Arts Association—To August 16: Paintings by Santa Barbara Associates.

SACRAMENTO, CAL.
California State Library—August: Prints by Living Americans.

SAN FRANCISCO, CAL.
San Francisco Museum—To August 13: Bufano sculptures. August: Early Chinese art; modern French painting. Gelber-Lilienthal Gallery—August 1-15: Zorn etchings.

SAN DIEGO, CAL.
San Diego Gallery of Fine Arts—Summer: California-Pacific International exhibition.

SAN MARINO, CAL.
Henry E. Huntington Library and Art Gallery—To Sept. 23: Legal books and manuscripts from the rare book collection.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—To August 5: Work by Santa Barbara artists. August 26-Sept. 14: Contemporary Russian art.

HARTFORD, CONN.
Wadsworth Atheneum—Summer: Connecticut Tercentenary furniture exhibition; Massie collection. August 15-Sept. 15: Connecticut print exhibition.

MYSTIC, CONN.
Mystic Art Association—Summer: Work by members.

OLD LYME, CONN.
Lyme Art Association—Summer: Work by members.

WASHINGTON, D. C.
Arts Club—Summer: Members' annual exhibition. Corcoran Gallery of Art—Summer: Bronzes by American sculptors; miniatures by American painters. Public Library—Summer: Early American portraits. National Gallery of Art—August: American lithographed music sheets published before 1870.

ATLANTA, GA.
Atlanta Art Association—August: Special loan exhibition.

CHICAGO, ILL.
Art Institute—To Oct. 13: One-man exhibitions by William Schwartz, Aaron Bohrod, Francis Chapin, Walter Krawiec, Harriet Krawiec, J. Geoffrey Grant, Julio de Diego, Carl Hoeckner, Robert Wolff, and Peterpaul Ott; loan collection Old and Modern Masters from Chicago collections. Chicago Woman's Club—To Sept. 20: Paintings and sculpture by senior students at Art Institute.

HAGERSTOWN, MD.
Washington County Museum of Art—To Oct. 1: Singer collection; works by contemporary Mexican artists; Mexican subjects by Raymond Creekmore; water colors by Alexander Trowbridge.

OGUNQUIT, ME.
Ogunquit Art Association—Summer: Work by members. Ogunquit Art Center—Summer: Annual exhibition.

PORTLAND, ME.
Portland Society of Art—August: Contemporary American paintings.

ANDOVER, MASS.
Addison Gallery of American Art—To Sept. 3: Late 18th century portraits and furniture.

BOSTON, MASS.
Museum of Fine Arts—August: Arts of the theatre in Java; 15th century Italian engravings; contemporary English prints; etchings by Jacques Callot. Doll & Richards—August: Selected prints; contemporary American water colors.

FITCHBURG, MASS.
Fitchburg Art Center—August: Photographs by Martha Mossman.

GLOUCESTER, MASS.
Gloucester Society of Artists—Summer: Annual exhibition. North Shore Art Association—Summer: Annual exhibition.

PROVINCETOWN, MASS.
Provincetown Art Association—Summer: Annual exhibition.

ROCKPORT, MASS.
Fireside Studio—Summer: Paintings by J. Elliot Enneking.

SPRINGFIELD, MASS.
Springfield Museum of Fine Arts—To Sept. 15: Contemporary Mexican painters.

WORCESTER, MASS.
Worcester Art Museum—Summer: Visual material for use in secondary schools.

NORTHAMPTON, MASS.
Smith College Museum of Art—Summer: Paintings by Modern Masters.

PITTSFIELD, MASS.
Berkshire Museum—August: Loan exhibition from Whitney Museum.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts—August: Paintings from Milwaukee collections; Persian and Indian shawls, 18th century English porcelains, masterpieces from the print collection.

ST. LOUIS, MO.
City Art Museum—To Oct. 15: Paintings loaned by St. Louis collectors. August 15-Sept. 15: International Print Show from Century of Progress Exposition.

FITZ WILLIAM, N. H.
Rodman Gallery—Summer: American masterpieces.

MANCHESTER, N. H.
Currier Gallery of Art—August: Paintings from the 14th Corcoran Biennial; exhibition by Society of American Etchers.

NEWARK, N. J.
Newark Museum—Summer: "Tibet Customs, Art and Religion;" European decorative arts; modern American and European paintings and sculpture.

TRENTON, N. J.
New Jersey State Museum—To Sept. 15: Paintings by Chicago artists.

SANTA FE, N. M.
Museum of New Mexico—August: Water colors of Hawaii by J. H. Sharp.

BROOKLYN, N. Y.
Brooklyn Museum—Summer: Hungarian paintings; contemporary American sculpture.

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. at 83rd)—Summer: Oriental rugs and textiles; prints by Hogarth. American Woman's Association (353 West 57th)—Summer: Work by members. Argent Galleries (42 West 57th)—Summer: Exhibition by members of National Association of Women Painters and Sculptors. Bronx Artists' Guild—To Sept. 1: Summer exhibition by members. Leonard Clayton Gallery (108 East 57th)—Summer: Paintings by American artists. Durand-Ruel Galleries (12 East 57th)—Summer: 19th and 20th century French paintings. Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of antiquities. Eighth Street Playhouse (50 West 8th)—August 4-17: Woodcuts by Clara Skinner. August 18-31: Lithographs by Will Barnett. French & Co. (210 East 57th)—Permanent exhibition of works of art. Ferargil Galleries (63 East 57th)—Summer: Works by prominent American artists. Gerard (48 East 48th)—August: Exhibition by New York Society of Craftsmen. Marie Harriman Gallery (61-63 East 57th)—Summer: Group show by American artists. Jacob Hirsch (30 West 54th)—Permanent exhibition of antiquities. Kennedy & Co. (785 Fifth Ave.)—To Sept. 15: Early American landscapes and genre. Kleemann Galleries (38 East 57th)—Summer: Etchings, water colors and oils by Americans. Frederick Keppel & Co. (16 East 57th)—Summer: Miscellaneous prints. LaSalle Gallery (3105 Broadway)—To August 15: Paintings by Anton Refregier and group. Macbeth Gallery (11 East 57th)—Summer: Oils, water colors and prints. Metropolitan Galleries (730 Fifth Ave.)—Summer: Paintings by Old and Modern Masters. Milch Galleries (108 West 57th)—Summer: Group exhibition by Americans. Museum of the City of New York (Fifth Ave. & 103rd)—Summer: "New York in Fiction." Museum of Modern Art (11 West 53rd)—Summer: Recent acquisitions. National Arts Club (119 East 19th)—Summer: Works from permanent collection. Arthur U. Newton (11 East 57th)—Summer: Paintings by Old and Modern Masters. New York Public Library (Fifth Ave. at 42nd)—Summer: Modern color prints; recent accessions to print department; color illustration. Old Print Shop (150 Lexington Ave.)—Old prints from American summer resorts. Pen & Brush

Club (16 East 10th) to Oct. 1: Oils by members. Pynson Printers (229 West 42nd)—Summer: Originals used for reproduction in "The Colophon." Reinhardt Galleries (730 Fifth Ave.)—Summer: Old Masters; modern French contemporary painting. Marie Sterner Galleries (9 East 57th)—Summer: American and foreign paintings. Salmagundi Club (47 Fifth Ave.)—To Sept. 10: Annual summer exhibition. Schulteis Galleries (142 Fulton St.)—Permanent exhibition of works by American and foreign artists. E. & A. Silberman (32 East 57th)—Summer: Old Masters. Sixth Street Gallery (138 East 50th)—Summer: Modern paintings and prints. Howard Young Galleries (677 Fifth Ave.)—Summer: Masterpieces of the 17th and 18th centuries. Wildenstein Galleries (19 East 64th)—Summer: Old Masters.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—Summer: Wood block prints by Japanese school children; work of museum classes.

WOODSTOCK, N. Y.
Saw-Kill Painters and Sculptors—Summer: Work by members. Woodstock Artists' Association Gallery—Summer: Work by members.

CINCINNATI, O.
Cincinnati Art Museum—August: Painting from the collection of Mary Hanna; contemporary French and English paintings; etchings and drawings by Frank Duveneck; 19th and 20th century prints and drawings; 10th annual exhibition of the Ohio Water Color Society.

CLEVELAND, O.
Cleveland Museum of Art—Summer: Recent accessions.

COLUMBUS, O.
Columbus Gallery of Fine Arts—August: Water colors by Denver artists; Columbus Art School student exhibition. Little Gallery—August: Group show of oils and water colors by Columbus artists.

DAYTON, O.
Dayton Art Institute—August: Old Masters loaned by Lillienfeld Galleries.

CHESTER SPRINGS, PA.
Summer School of the Pennsylvania Academy—August: Faculty exhibition.

PROVIDENCE, R. I.
Rhode Island School of Design Museum—To Sept. 15: Paintings from the collection of Mr. and Mrs. John W. Garrett; works from the bequest of Mrs. Frederic Allen.

NEWPORT, R. I.
Art Association of Newport—August 12-Sept. 2: Annual exhibition of water colors, prints, pastels. August 7-28: Paintings from Robert Vose Galleries, Boston.

MEMPHIS, TENN.
Brooks Memorial Art Gallery—August 4-Sept. 1: Rockwell Kent exhibition (C. A. A.).

DALLAS, TEX.
Dallas Museum of Fine Arts—To Sept. 10: Annual summer exhibition by Dallas artists; Joel T. Howard loan collection.

FORT WORTH, TEX.
Fort Worth Museum of Art—To Oct. 31: Recent accessions to permanent collection.

HOUSTON, TEX.
Museum of Fine Arts—To Oct. 1: Reproductions of Old Master drawings.

SAN ANTONIO, TEX.
Pohl Art Gallery—To Oct. 1: Paintings of the Southwest. San Antonio Art League—Summer: Recent accessions.

SEATTLE, WASH.
Seattle Art Museum—August: Stowitts' "Vanishing India;" Group show by Seattle artists; Manson F. Backus memorial exhibition of 17th to 20th century works.

MADISON, WIS.
Wisconsin Union—To Oct. 1: Recent accessions.

MILWAUKEE, WIS.
Layton Art Gallery—August: Annual exhibition of the Layton School of Art. Milwaukee Art Institute—August: Recent accessions.

OSHKOSH, WIS.
Oshkosh Public Museum—August: Paintings by Jessie K. Chase and H. J. Stoltenberg.

Some Notables of Wellfleet

On Aug. 4, Ann Hamilton Sayre will open a selected exhibition of American paintings in her new gallery at Wellfleet, Cape Cod, Mass. Noted artists—Morris Kantor, Henry Varnum Poor, Alice Stallnecht, Harold Weston and Frederick Wight—will be represented by six canvases each, independently picked by Mrs. Sayre. All five artists have in the past worked in the picturesque Wellfleet country.

SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Montreal!

The Art Digest is glad to print in full the following letter from Mr. William R. Watson, proprietor of the Watson Art Galleries of Montreal:

"It is impossible to let you get away with the quotation of Samuel Butler's 'Psalm of Montreal' and its perennial insult to this city. Your editorial quotes at some length the origin of these satiric verses, and a little light might be thrown on it for the enlightenment of your cultured readers. It must be remembered that Butler was an Englishman visiting Montreal in 1875. The building he visited he calls our 'museum,' but fails to state that Montreal did not have a museum in the broad meaning of the word. The building (still in existence, and occupied by an auctioneer) was the very modest 'Museum of Natural History'. It made no claim whatever to be an art museum. Butler describes the cast of the Discobolus as being in a room filled with 'all manner of skins, plants, insects, snakes, etc.' The man he spoke to was not a curator, but a taxidermist, and described by Butler 'as an old man stuffing an owl'. He was also an Englishman ('whose brother was printer to Mr. Spurgeon'), and his remarks about antiques being

'vulgar' were the personal expression of a man of his calling.

"With these simple facts, surely it is time that this off-quoted insult to Montreal was forever 'scotched'. If somebody sent your 'Museum of Natural History' a nice plaster cast of the Venus de Milo, what would be done with it? Quite likely it would be stuck in a corner surrounded by stuffed monkeys; and if a facetious visitor saw it there, could he not write a tart lampoon entitled 'Venus and the Monkeys'; or 'The Greek Goddess and Stuffed Ancestors'!

"Let us tell the intelligent world through your pages that Montreal, for its size, is one of the most artistic cities in the world. Many of its art collections have international fame, and some of your readers may have even heard of the Sir William Van Horne collection, the Sir George Drummond, Angus, Hosmer, Ross, and many others. Its wealthier citizens pride themselves on their art collections, and it possesses a beautiful Art Gallery entirely supported by its members (unique in the world). But Butler was a fine novelist, and his thistle of a satire thrusts its spike through all the delicate blooms of the truth; and people can forget our culture, and the perfect taste of today, and quote from the musty

atmosphere of 1875 'O God! O Montreal! As a parting word, O God! O Boswell!, did you not know that Charles Haddon Spurgeon was a great English divine, and not 'Canada's great preacher of the Mid-Victorian age'. So, hail and farewell!"

Montreal, of course, is sensitive on the subject of Samuel Butler's immolating poem. But nobody now thinks that Montreal is the sort of place the poet implies. The whole world knows that Montreal is a liberal city and an art center. It so fell that Butler was inspired on his visit to Canada to make the metropolis of Quebec a symbol of Mid-Victorian prudery. The fact that the poem has lived is proof of the universality of its application. Montreal should be proud of this distinction—that is, if Montreal is sufficiently philosophic. But it won't, because no city on earth has much mass reasoning power.

The editor has an idea that Sodom and Gomorrah were beautiful cities, that many fine souls abided in them, and that if a modern could obliterate time and be a guest there, either in a fine home or an inn, he would have a feast of reason and joy. But it pleased a Biblical writer to tell a fanciful story about them and have Lot's wife transmogrified into a pillar of salt because she turned to look back to-

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THE ART DIGEST presents without bias the
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ward the old homestead when Yahveh (or nature) inflicted on them a San Francisco holocaust. Through the succeeding ages Jews and Christians have considered Sodom and Gomorrah as symbols of iniquity.

Mankind should not be deprived of symbols.

O God! O Montreal! Please have a sense of humor!

In its July number The Art Digest printed the last four stanzas of "A Psalm to Montreal." So many requests have been received from readers that herewith is appended the text of all the seven stanzas:

*Stowed away in a Montreal lumber room
The Discobolus standeth and turneth his face to the wall;
Dusty, cobweb-covered, maimed and set at naught,
Beauty crieth in an attic and no man regardeth:
O God! O Montreal!*

*Beautiful by night and day, beautiful in summer
and winter,
Whole or maimed, always and alike beautiful—
He preacheth gospel of grace to the skins of fowls
And to one who seasoneth the skins of Canadian
owls:
O God! O Montreal!*

*When I saw him I was wroth and I said, "O
Discobolus!
Beautiful Discobolus, a Prince among gods and
men!
What dost thou here, how camest thou hither,
Discobolus!
Preaching gospel in vain to the skins of owls?"
O God! O Montreal!*

*And I turned to the man of skins and said unto
him, "O thou man of skins,
Wherefore hast thou done thus to shame the
beauty of the Discobolus?"
But the Lord had hardened the heart of the man
of skins
And he answered, "My brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!*

*"The Discobolus is out here because he is vulgar—
He has neither vest nor pants with which to
cover his limbs;
I, sir, am a person of most respectable connections—
My brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!*

*Then I said, "O brother-in-law to Mr. Spurgeon's
haberdasher,
Who seasoneth also the skins of Canadian owls,
Thou callest trousers 'pants,' whereas I call them
'trousers,'
Therefore thou art in hell fire, and may the Lord
pity thee!"
O God! O Montreal!*

*"Preferrest thou the Gospel of Montreal to the
gospel of Hellas,
The gospel of thy connection with Mr. Spurgeon's
haberdasher to the gospel of the Discobolus?"
Yet none the less blasphemed he beauty, saying,
"The Discobolus hath no gospel,
But my brother-in-law is haberdasher to Mr.
Spurgeon."
O God! O Montreal!*

Epistolary

The following letter came as a pleasant interlude in the editor's summer, while he is resting by writing two books:

"Congratulations to you on the San Diego Exposition number! We are very happy at the splendid efforts and successful results made by you and your staff on our behalf. The issue was very exciting, and has already brought forth many favorable comments here. Your
[Editorials continued on page 16]

THE ART DIGEST is published by The Art Digest, Inc.: Peyton Boswell, President; Joseph Luyter, Secretary; Peyton Boswell, Jr., Treasurer. Semi-monthly, October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell; Associate Editor, Peyton Boswell, Jr.; Assistant Editor, Helen Boswell; Business Manager, Joseph Luyter; Circulation Manager, Alice McCarthy. Entered as second class matter Oct. 15, 1930, at the post office in New York, N. Y., under the act of March 3, 1879. Subscription: United States, \$3.00 the year; Canada, \$4.20; Foreign, \$3.40; single copies, 25 cents. Editorial and Advertising Office, 116 East 59th St., New York, N. Y. Telephone: Volunteer 5-3571. Volume IX, No. 10, 1st August, 1935.

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20 Issues
Per Year \$3

Volume IX

New York, N. Y., 1st August, 1935

No. 19

Harrison Wants His Art Gifts Revalued and Culled Out in 1956



"L'Instruction." A Drawing by Forain.



"Marine." A Water Color by Raoul Dufy.

Mr. and Mrs. Preston Harrison are art patrons in the truest sense of the word—not collectors of art that has withstood the test of time, but connoisseurs who back their personal judgment of contemporary work and then share their pleasure with the public. Each year since 1918, when they made their initial gift to the Los Angeles Museum, the Harrisons have contributed to at least one of the three collections which they have presented to that institution and which occupy important galleries in the museum. So many have been the gifts that Alma May Cook of the Los Angeles *Herald and Express* notes that "it has almost come to be taken for granted that the Harrisons will make still another."

The 1935 donation is one of the most important, comprising 25 modern French water colors and including items by many of the "giants" of that school. This gift makes a total of 88 aquarelles, pastels and drawings by modern French artists given to the city and now hanging in the William Preston Harrison Gallery of Modern French Art—a gallery that also contains 35 paintings on view as loans from the Harrison private collection. In addition, their gift of 57 contemporary American oils occupies one of the museum's principal galleries, adjoining which is a room devoted to 50 contemporary American water colors. The most recent donations to the gallery of American oils are a Walter Ufer, given by Carter Harrison of Chicago, and a Preston Dickinson marine. Miss Cook wrote: "The Harrisons were the donors of the first collection of art to Los Angeles and to date are the leading art benefactors of the city in point of number and importance of paintings."

The latest of the Harrison gifts includes an important pastel by Edouard Degas, "Woman in Blue," a characteristic "Marine" by Raoul Dufy, and an interesting drawing by Forain. Other items include four aquarelles by Marcel

Gromaire, two by Per Krohg, two by Georges Rouault, four by Maurice Vlaminck, one each by Rodin, Marc Chagall, Forain and Leopold Survage, a drawing by Roger de la Fresnaye, two pastels by Jules Pascin, and wash drawings by Kisling and Constantin Guys. These pictures illustrate effectively the objectives of the modern French.

The Harrison collections of American art are both modern and conservative; the French, ultra-modern. A partial listing of the artists represented in the American gallery gives an

EVELYN MARIE STUART SAYS:

The dead being quite beyond patronage, it would appear that only those who buy the works of living artists are in the strictest sense art patrons. Those who buy acclaimed works by masters of the past are collectors and now and then connoisseurs—but the patron is the fellow who keeps the pot boiling for his contemporaries. Art patrons are essential to a "golden age." Had the Medici, the Rimini, the Malatesta and other great families of Italy been under the spell of the past, there could have been no Renaissance. The home-town artist was good enough for the Florentine noble, and therefrom arose the glory of Florence to astonish the ages.

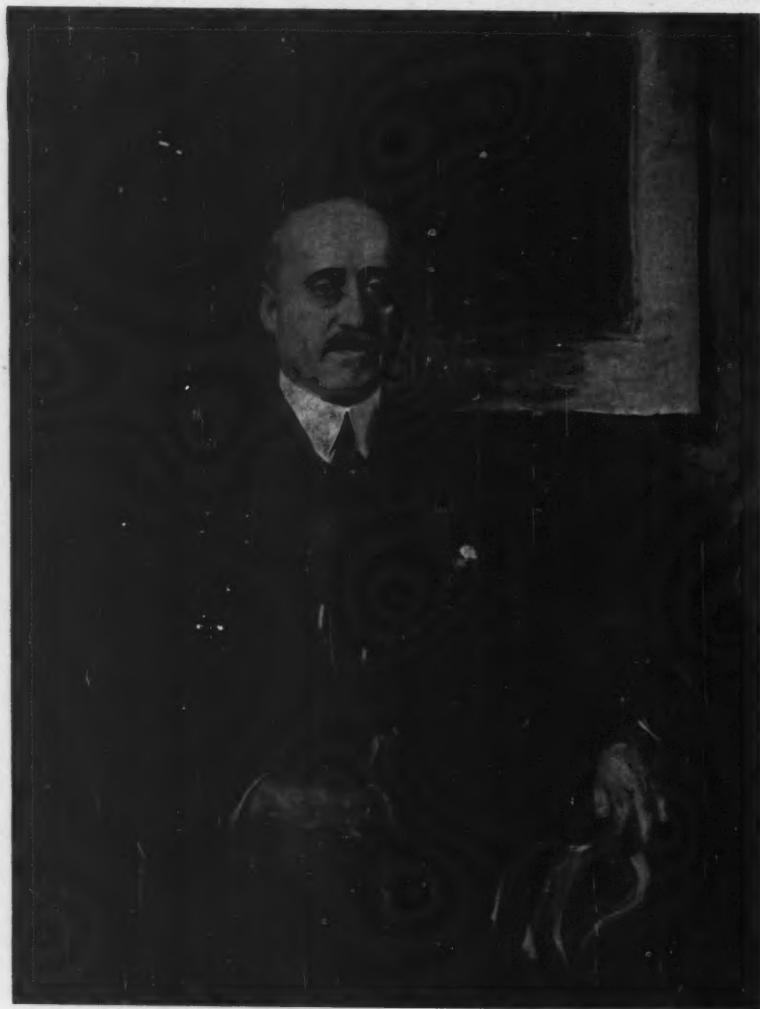
Perhaps Michelangelo did a good job when he made the fake antique fragment in marble, which tradition reports was sold as a genuine old piece to grace the Medici gardens. According to the tale, the Duke on being advised of the imposition came to a realization of the genius of his own day and gave the young sculptor orders for some originals. The buying of names is often but a purse proud gesture toward aestheticism.

insight into the catholic taste and untiring efforts of the Harrisons in presenting Los Angeles with collections which are nationally famous: Wayman Adams, Gifford Beal, George Bellows, Frank W. Benson, Hugh H. Breckenridge, John Carroll, William M. Chase, John Costigan, Elliot Daingerfield, Arthur B. Davies, Charles H. Davis, Guy Pène Du Bois, Thomas Eakins, Frederick C. Frieseke, William Glackens, Samuel Halpert, Childe Hassam, Robert Henri, Eugene Higgins, Leon Kroll, Ernest Lawson, George Luks, Gari Melchers, Kenneth Hays Miller, Jerome Myers, Edward W. Redfield, Robert Reid, Leopold Seyffert, John Sloan, Henry O. Tanner, Gardner Symons, Elihu Vedder, Charles Demuth, John Marin, Max Weber, Maurice Sterne, Joseph Pennell and Mary Cassatt.

Wise to the changing trends of contemporary art, the Harrisons have made provision that the collections remain elastic. Already certain paintings have been replaced with better examples. In 1956 a jury of five museum directors—Chicago Art Institute, San Diego Fine Arts Gallery, California Palace of the Legion of Honor, Huntington Art Foundation, and Los Angeles Museum—will eliminate, reduce or exchange. This procedure will be repeated each ten years thereafter. "What does constitute great contemporary art?" asks Mr. Harrison. "I am leaving it to a jury in 1956 to decide—years hence when all rancor, propaganda and exploitation will be a thing of the past."

Mr. Harrison once stated his collecting credo in the Los Angeles *Saturday Night* as follows: "The Harrison Galleries were founded in 1918 (American Art), in 1926 (Modern French Art), and in 1931 (American Water Colors). . . . They are supposed to represent contemporary art or, in reality, to be made up of artists living during the period of collecting. As it happens, many of the artists have died since. Here and there exceptions to the rule

He Wants His Gifts Revalued in 1956



"Preston Harrison," by Wayman Adams. Painted at One Sitting (9 A. M. to 5 P. M.) in 1924. Courtesy of the Los Angeles Museum.

were made because certain famous painters had greatly influenced a younger, succeeding generation. Unquestionably, there are pictures in these public collections that may not stand the acid test required by posterity. To guard against this, provision had already been made to permit of elimination in 1956, and each ten years thereafter. The idea in view was to give any selected artist a try-out for twenty-five years. . . .

"It is too tremendous a task to expect just one collector to cover so extended a field. . . . Nothing is quite so difficult to evaluate as art; doubly trying when it comes to contemporary or living art. . . . It is neither collector, curator nor critic who alone can solve

the perplexing problem. Rather it is mass opinion—not confined to the masses, rarely deeply interested in the study, but to an indefinable something—usually settled finally by a majority of genuine art experts. In our own day great changes have taken place. Names of artists once revered are now scarcely honored. Other names, quite recently scorned are now placed on lofty pedestals. It has reached back to the centuries of the past. . . . Public museums, in the final analysis, are just plain public property—no more, no less. Any curator or collector when striving to perform a public deed or in usurping that privilege subjects himself to criticism and must accept the responsibility without a whimper."

Cooperative Portrait Project

Cooperative marketing enters the field of portraiture at the Art Center Studios in the concourse of the RCA Building, Rockefeller Center, New York. Five artists, each specializing in a different medium, will display finished portraits in the joint exhibition gallery.

The artists are: Carlos Metallo Bilbert (oil and pastel), H. L. Purdy (water color), Ernesto Del Campo (etchings), Miguel S. Robles (sanguin and sepia), and Rudolph Sanchez Acosta (pencil). Mr. Acosta is managing director of the studios. Orders will be taken on the basis of finished work exhibited.

Vanderhoogt Joins O'Brien's

Gerrit Vanderhoogt, active for a quarter of a century as an art dealer in Chicago, has become manager of the print department at the O'Brien Galleries, according to an announcement of William V. O'Brien, Jr., the director. For the last few years Mr. Vanderhoogt had conducted his own gallery in the Fine Art Building, after being associated with such leading Chicago art firms as Ackermann's, Anderson's and Carson Pirie Scott's. He is a recognized authority in the field of fine prints and undoubtedly will help greatly in the expansion of Chicago's pioneer art gallery.

Denver Acquisitions

The Denver Art Museum has just made six important additions to its permanent collection of paintings—five by purchase through the Helen Dill Trust Fund, and the sixth, an Ernest Lawson landscape, "High Bridge," as a gift of Frederic Newlin Price from his private collection. The Lawson is an excellent example of the artist's early period. "The earth and rock formation, composing the foreground," writes Donald J. Bear, director of the Denver Museum, "is painted with solidity and weight, while the rest of the picture, describing the river, the bridge, gleaming houses and trees, brings to mind truly Huneke's famous phrase, 'the palette of crushed jewels.'"

From the Ferargil Galleries, New York, Mr. Bear purchased "Moonlit Sail," representative of Albert Pinkham Ryder at his best, and "Souvenir of Cyprus," a still life by Luigi Lucioni. Writing in the *Rocky Mountain News*, Mr. Bear said of the Ryder: "Though small, the composition is characterized by Ryder's usual breadth and strength of design. It has a fresh, startling quality showing the mysterious silhouette of the boat moving silently and swiftly through the luminous moonlit sea."

"Lucioni," says Mr. Bear, "is a decorative poet with a passion for meticulous detail and chaste precision."

From the Knoedler Galleries came a Winslow Homer, "Figures on a Beach," and a Theodore Robinson, "Girl With Lilies." In the Homer two figures are shown breasting the wind against a blanch sea and a moiling, cloud-driven sky of sinister key. "The painting of this picture," says Mr. Bear, "is done with masterly looseness of stroke, without the dryness of some of Homer's earlier work and the weight of impasto of the later pictures. It is graphic without being tight, and painting withal which goes beyond the limits of illustration."

"Girl With Lilies" places Robinson "in a rather different tradition from the one generally ascribed. It is more American than French and contains some sound painting as well as breadth of sentiment for those who wisely look at pictures without bias."

The only painting by a foreign artist to be included in the acquisitions is "Clocher à Champigny" by André Dunoyer de Segonzac, which was purchased through the Kraushaar Galleries, New York. By virtue of compositional arrangement and scope of generous paint quality, "it creates a lyrical, quietly-dramatic note in the gallery. It is rich with earth and paint, with strong, firmly-constructed growing trees and architecture which is a part of the land of its environment."

McDonald to Start Galleries

The famous print firm of Harlow, McDonald & Co., has been dissolved. On July 1 Mr. McDonald announced his retirement from the company and the starting of his new galleries in the Frances Building, 665 Fifth Avenue, New York, where he will exhibit old and modern etchings, engravings and drawings.

Arthur H. Harlow has leased two large galleries on the ground floor of the British Empire Building, Rockefeller Center, where he will continue to deal in etchings, paintings, engravings and other works of art under the name of Arthur H. Harlow and Company. The original firm was established in 1911, the name of the organization being changed to Harlow, McDonald & Co. in 1927. For eight years it was located at 667 Fifth Avenue.

Rivera vs. Mexico

All successful artists have their followers—their imitators. C. J. Bulliet of the Chicago *Daily News*, gazing upon the notable exhibition of contemporary Mexican prints at the Art Institute of Chicago, came to the conclusion that Mexican art today "is the personal art of Diego Rivera," who since the Battle of Rockefeller Center has been a less conspicuous figure in the art press.

"Impressionism arose, thrived and expired with Claude Monet—there was no compulsion in the French countryside to paint as Monet painted," writes Mr. Bulliet. "Pointillism, similarly, was the 'one-man art' of Georges Seurat. Cubism is that of Picasso. Monet, Seurat and Picasso are of gigantic stature as individual artists. But they reveal their own souls, rather than the soul of France.

"Diego Rivera may be classed with them, though at a far lesser rating. He is not of their stature. Too soon he became a 'propagandist' and never thereafter could he separate 'propaganda' from 'art.' George Grosz can, better—Daumier could, magically, and so could Goya. But Diego Rivera too soon became the mere illustrator, the topical cartoonist."

Artistically, Mexico, a land where new and old civilizations exist side by side, is ever becoming a greater source of fascination for American artists. It offers them brilliant colors, dazzling sunlight and deep shadows, rugged hills and lovely valleys, majestic mountains and level plains. Its many racial roots range from the ancient Mayas to the Mexican peons and the conquerors of the Indians, whose blue-blooded descendants in Mexico are as proud as the grandees of old Spain itself. The Art Institute exhibition was arranged to illustrate how such native artists as Rivera, Orozco, Charlot, Mindez, Tamago, Atl, Romero, Amero and Albro interpret the land. Mr. Bulliet, however, denies the truth of the picture they present.

"Rivera, Orozco and their disciples, clustered around them at the Institute," he writes, "are obsessed with the 'revolution.' You would think they had our Yankee idea that Mexico is nothing but a hotbed of trouble—never has been, never will be. As a matter of fact, when California was taken away from the swarthy brothers to the south it developed into the world's honeyhive, symbol of everything that is sweet and light. Texas, similarly, when wrested away, was found to be no dark and bloody ground under a sinister bronzed sun. The present Mexico, even nearer the tropics, has a bluer sun, yellower flowers. This is no plea for 'Pollyanna' pictures, but a suggestion that the 'red' mind of Diego Rivera is not the exclusive 'color screen' for the Mexican artists to use. Mexico is bigger than Rivera.

"Diego Rivera not only dominates Mexican art, but having done several murals in the United States, is a powerful influence on our own current 'radicalism.' His United States imitators, more remote from the roots of his personal impulses, are of considerably less consequence even than his Mexican disciples."

The Institute's news letter made this comment on the show: "Here one may get a glimpse of the real Mexico, with all the savour of its primitive life, its picturesque landscape, its architecture, its religious fervor, its superstitious ceremonials and spontaneous gayeties. The exhibition at least will serve as an introduction to Mexico, and if the visitor desires to learn more, the Ryerson Library is on the same floor, and one may steep himself to the full in the lore of this strange country."

Twelfth Century Glass Panel for St. Louis



Stained Glass Panel, Late XIIth Century. Acquired by the City Art Museum of St. Louis.

Seldom is twelfth century glass available even to the most desirous collector. Hence the City Art Museum of St. Louis feels fortunate in the purchase of a panel, once in the ancient town of La Fleche, through the Brummer Galleries, New York. Seven hundred years have added a mellow warmth to the rich ruby and azure, as the medieval glaziers termed their choicest colors, and but few restorations have been necessary.

Conforming in shape to the Romanesque apertures, the St. Louis panel recalls the function of the medieval window; to preserve the sense of enclosure in an area dedicated to God rather than man, to glorify the light which entered the nave, and, before the days of widespread reading, to instruct the untutored in the doctrines of the Bible.

Color, rich and vibrant, which has earned for medieval glass the phrase "imprisoned sunlight," was the first concern of the twelfth century glazier. His unerring knowledge of composition and the laws of irradiation gave his work a quality never surpassed and seldom equalled. The chief colors of his palette, ruby and azure, heightened by the wise juxtaposition of a greenish white, green, a heavy yellow and a brownish purple, are intensified by the black leadlines which unite the composition.

Glass was made by itinerants who set up their furnaces in the woods, convenient to the fuel supply required for from one to two days' fires. When the coloring element was incorporated in the molten material it was called potmetal as distinct from flashed or laminated glass in which a thin layer of one color was joined to another. By donkey-back the product was transported to a workshop near the building where the windows were to be installed. It is little wonder that the pieces were so small in size, but the glaziers knew that the bubbles and apparent imperfections, the variation in tone, enhanced the richness of the color mosaic.

A cartoon was drawn in chalk on the rough wooden work table. Color was the protagonist in the design, the general architectural effect being more important than the iconographic or realistic elements. The *verres* were cut with a hot poker and joined by lead as they are by modern glaziers. Whenever painting was necessary—for the delineation of form, or to stop out a color which admitted too much light—a mixture was made of lamp black, ground glass and an adhesive medium. The entire panel was subjected to firing which fused the paint with the glass.

Stained glass is an art of obscure origin. Certainly the Byzantine elements suggest an Eastern ancestry and the similarities to mosaics popular in Roman decoration are apparent. Reciprocal inspiration prevailed between the glaziers and illuminators, enamelists and the embroidery workers.

Byzantine influence is apparent in the St. Louis panel, which comes from La Fleche, a town between Le Mans and Angers and not remote from Chartres, France, in whose cathedral, the finest medieval glass is found. The vaulted dome in the lowest panel suggests the edifice constructed by Constantine over the legendary site of the Resurrection.

Anonymous craftsmen have provided the world with some of its greatest treasures. While it is true that time has enhanced the beauty of medieval stained glass, one still wonders at the consummate artistry displayed in these mosaics of living color.

Toledo Annual Shows "Anglo-Saxon Pendulum" Swinging to Right



"The Midnight Ride of Paul Revere," by Grant Wood.

Artists who have played leading roles in the large national exhibitions of the past season have been combined in the 22nd annual exhibition of contemporary paintings at the Toledo Museum to present a fairly good cross-section of present day American painting. However, no attempt was made to include the ultra-modern school, another indication that the traditional "Anglo-Saxon pendulum" is in process of another of its periodic swings, this time from left to right.

Commenting on this phase of the Toledo annual, which will continue until August 25, V. K. Richards of the Toledo *Blade* writes: "The depression may have done a variety of unpleasant things to a great many projects, but it has not damaged American painting. Proof of this is to be found in the 22nd annual, now on view in the Toledo Museum. Here is the finest show which has been presented in this always important series. It is pleasant to report that sanity is the keynote of the wide variety of canvases on display. . . . The 'ultra-modern school' is eliminated for the very good reason that it always has been an imitative group. Sound, sane and workmanlike painting has been produced by American artists for several generations—not

always, however, being awarded with recognition. Here, for the most acrimonious critic to tear apart if he chooses, is a display of what is being done by native painters at the moment. The critics will have to do a deal of looking to find anything radically wrong.

"Ranging from Lauren Ford's small 'Upstairs Sitting-room,' executed in the meticulous technique of a miniature, to Jean MacLane's magnificent 'The Country Dog Show,' the exhibit covers a lot of ground in a most edifying manner. 'Country Dog Show' probably is the best American painting since the famous 'American Gothic.'

"Nicolai Cikovski's 'Girl Before Mirror,' Edward Hopper's 'Barber Shop,' Leon Kroll's 'Plowed Fields,' William Glackens' 'Soda Fountain,' Alexander Brook's 'Cecelia,' Grant Wood's 'The Midnight Ride of Paul Revere' and Jonas Lie's 'Menemsha Harbor' are other pieces which are entitled to kudos. Honest appraisal of the American scene is obvious in these pictures."

Color, one of the most important of modernism's contributions to contemporary painting, held the attention of the Toledo *Times* critic: "Fresh, high-keyed, often brilliant color is a striking characteristic of the canvases in

Toledo's annual summer show of contemporary American paintings. The freedom with which modern artists use vivid pigments is even more noticeable when one compares a canvas of the 1930's with one of the early 1900's. The museum has included in the exhibition three paintings by American artists done about 1905—George Luks' 'The Spielers,' William Glackens' 'Chez Mouquin' and John Sloan's 'Sixth Avenue and 29th Street.' All three pictures have gray-brown as their predominating color scheme. 'The Spielers,' showing two little street gamins dancing, is very dark in tonality.

"The Sloan canvas, a street scene in the New York slums, is painted in sober colors despite the shabby gaiety of its subject. 'Chez Mouquin,' a study of a man and woman in the height of 1905 fashion, has more color than the other two paintings, but is drab and subdued compared to the 1935 Glackens' canvas, 'Soda Fountain.'"

Among the other exhibitors are George Adomeit, Evelyn Bartlett, Gifford Beal, Thomas Benton, Lee Blair, Robert Brackman, Alexander Brook, Charles Burchfield, John Carroll, Clarence H. Carter, James Chapin, Russell Cowles, John Steuart Curry, Guy Pène Du Bois, Stephen Etner, Frederick C. Frieseke, Stefan Hirsch, Edward Hopper, John C. Johansen, Morris Kantor, Bernard Karfiol, Rockwell Kent, Yasuo Kuniyoshi, Richard Lahey, Sidney Laufman, Ernest Lawson, Doris Lee, Luigi Lucioni, Henry Lee McFee, Pauline Palmer, Waldo Pierce, Henry Varnum Poor, Henry Rankin Poore, Edward Redfield, Doris Rosenthal, Paul Sample, Gordon Samstag, Helen Sawyer, Henry E. Schnakenberg, Leopold Seyffert, Charles Sheeler, Millard Sheets, Eugene Speicher, Maurice Sterne, Carroll Tyson, Jr., Harry Watrous and Esther Williams.

All the pictures were personally chosen by William A. Gosline, Jr., president of the museum.

Arthur Millier's Dream

"The other night I woke up in a cold sweat. I had dreamed my annual income was a million dollars and the tax collectors were after me. The delusion persisted even after I pinched myself. It was all too clear. The Federal Government demanded \$580,000 out of my million and right behind came the State claiming \$145,000. That left me \$275,000 to spend on my yacht and cigarettes, but with my weak heart I would have to work fast or the inheritance taxes would get most of that. 'I wouldn't mind it,' I said to myself, 'if I were sure it would all be put to good use.' Then a great light burst on me—I could make sure a big chunk of that million was put to good use, build myself an enduring memorial, and benefit my State and city for centuries. Here's what I did, while enjoying the early morning doze. I gave \$600,000 to the State expressly to purchase the finest available historic art collection—first making sure it was a good one. When the income tax collectors visited me I paid them \$236,250 instead of \$725,000 because there was no tax on my gift to the State. That left me \$163,750 for the yacht, etc. The State put my name on a magnificent building which forevermore was to house my glorious gift. A paper and pencil will show you that the \$600,000 collection actually cost me \$111,250. . . . Oh, gee, I wish I had a million dollars." —Arthur Millier in the Los Angeles *Times*.



"Menemsha Harbor," by Jonas Lie.

Withdrawing Solace

It has long been a consoling thought among unsuccessful painters that it has always been thus with great artists; that a true artist is never appreciated until after his death. Even this small morsel of comfort is now taken from the struggling painter by J. H. Bender, editor of *Fine Prints*, who writes that "like many another 'old saying,' this theory is not substantiated by the facts." Mr. Bender makes this iconoclastic statement after a study of the lives of ten of the greatest artists of the sixteenth and seventeenth centuries.

"It is true," he says, "that occasionally a great artist is not appreciated until after his death, but this is the exception rather than the rule. Make a list of the ten greatest artists of the sixteenth and seventeenth centuries and you will find the majority of them were looked upon by their contemporaries in much the same light that we look upon them today."

"It is true that in the case of a great artist his work generally sells for more after his death than before, but this is not due to a belated appreciation, but to the fact that a true appraisal of a man's work cannot be made until it is finished, which necessarily must await his death."

"I think that in reviewing sixteenth and seventeenth century art you will come to the conclusion that contemporary opinion has more or less carried on down through the ages. It is difficult to name an artist of the period enjoying a favorable reputation who was unknown and unappreciated during his life time."

"The comparison of contemporary reputation with present reputation as regards an artist who lived three or four hundred years ago requires some method other than the collecting of opinions of contemporary writers who are more inclined to reflect a man's political or ecclesiastical astuteness rather than the way in which he was regarded by fellow artists and art patrons."

"Imitation is a form of approval as old as the human race. The extent to which an artist was imitated by his contemporaries, in style, subject matter and form of signature is a true measure of his popularity. As an example a little examination disclosed the fact that there were no less than twenty-four artists working in Germany during the first quarter of the sixteenth century who used a form of signature that could easily be mistaken for the signature of Albrecht Dürer. The choice of this particular form of signature by so many artists could not have been a mere coincidence. . . .

"While it is true that most sixteenth and seventeenth century artists who are held in high esteem today were often imitated by their contemporaries, it does not follow that all artists of this period who were imitated are looked upon as great artists today. Then, as now, advantageous political or social alliances occasionally brought an artist a sort of temporary popularity."

Carmel, N. Y., Has First Show

Joining the summer exhibition group is the newly formed Carmel Art Association of Putnam County, New York, where the inaugural show is on view through August 17 at Memorial Hall in Carmel.

Sixty paintings and 15 sculptures include work by Charles Keck, Hermon MacNeil, Edmond Amateis, Grace Neal, S. Lascari, Glenn Newell, Jerome Myers, Thomas Barrett, Alexander Brook, Peggy Bacon, Ilonka Karasz, Olin Dows, Arthur A. Crisp, Arthur W. Woelfle.

Chinese Tomb Figures Given to Providence



"Ox and Sleeping Driver." Chinese Tomb Figure, T'ang Dynasty, 618-907 A. D. Gift of Mrs. Murray S. Danforth.

The ancient graves of China have enriched many a museum and private collection. From this source came the several examples of the Tang and Northern Wei dynasties with which Mrs. Murray S. Danforth recently augmented the Rhode Island School of Design's small but select collection of Chinese tomb figures. Most unusual of the Danforth gifts is a glazed pottery ox with the sleeping figure of a boy on its back. The boy, from whose relaxed fingers the halter of the harnessed ox has slipped, expresses the uttermost repose. The ox is a sturdy, self reliant beast with a very expressive, finely modelled head. The animal is glazed a beautiful T'ang blue, streaked with green and yellow on the harness. The nude figure of the boy is creamy white. It is recorded, but not proved, that after the T'ang Dynasty, straw and paper images were burned at graves, replacing the mortuary pottery, but as witness to the contrary there were, centuries later, the green glazed figures of the Ming tombs.

M. A. Banks, writing in the *Bulletin* of the Rhode Island School of Design, has painted a most effective background against which to study these Chinese tomb figures. "Out of the ancient graces of China," she writes, "the ruthless twentieth century has driven an interminable cavalcade of pottery figures; prancing steeds, grooms, armored warriors, standard bearers, youthful amazons astride their Tartar ponies, musicians twanging and beating their instruments, acrobats, dignified courtiers, harem ladies with interesting coiffures, palanquins and their bearers, innumerable camels, traders ox carts, huntsmen, dogs, sheep, razor-backed swine, ducks, and other fowl."

"From the Han Dynasty (202 B. C.-220

A. D.) to the Dynasty of Tang (618-907 A. D.), the tomb of every personage of note was furnished with an assembly of clay figures, the presence of which it was hoped might insure the comfort and happiness of his spirit in its adventures in the shadowy afterworld. The figures presumably varied in size according to the importance of the deceased. If the tomb were that of a very great personage, the figures were often one-third life-size and stood on the floor of the sepulchre at the foot of the coffin. If the family of the dead were of lesser rank or more restricted wealth, the horses were seldom more than ten to fourteen inches in height, the human images somewhat less, and they were lodged in niches in the tomb wall. Occasionally, a wealthy man's tomb would have an adjoining alcove or storeroom filled with images, of a variety destined, it must have seemed to his survivors, to cover any possible need of a spirit that once inhabited a human body.

"This belief that a material image—even a miniature image—must evoke its spiritual counterpart, the Chinese shared with the Egyptians and other ancient peoples. It is a primitive manifestation of man's indestructible sense of the dependence of matter upon spirit, his deep belief that the material object is in truth but the shadow of reality, a belief which oddly enough in this present materialistic century is dawning upon the probing minds of men who lead the vanguard of scientific research. It was not a wholly illogical, perhaps, indeed, it was an inevitable, deduction for a credulous primitive people, that if the incarnate spiritual reality could create for itself a tangible substance, man could reverse the process by fashioning a material image."

Edward Bruce Recovering Health

Edward Bruce, consulting specialist to the Section of Painting and Sculpture, Procurement Division of the Treasury Department, is slowly recovering from a severe heart attack which he suffered last May. Bruce, prominent American artist, is credited with being the "father" of the Public Works of Art Project and the man most responsible for interesting the Roosevelt Administration in the nation's artists.

The "Dividends" Will Be Paintings

Richard Crist, 26 years old, of Pittsburgh, is the first artist to bring the old prize-ring practice of "selling a piece of himself" to the field of art. He has just announced his intention of selling "shares in himself" at \$5 a share for the purpose of "Financing the Journey of Richard Crist, Artist, Through Old Mexico." The dividend to each stockholder will be an oil or water color sketch painted during the trip.

Toledo Buys Example of Japanese Revival



"Bamboo Grove in Moonlight," by Yokoyama-Taikwan.

The rabbit, inseparable aid to the conjurer, has here enabled Yokoyama-Taikwan to make manifest the ethereal quality of a moonlight scene. A rabbit's hair brush, ink, water and silk are the simple ingredients from which the artist, with his magic skill, evoked the exquisite beauty of a theme beloved by Orientals and a favorite with artists. Only tones of black are used in the composition, the strokes irretrievably placed on the silk. "Bamboo Grove in Moonlight" was purchased by the Toledo Museum of Art from an exhibition of contemporary Japanese art.

While Taikwan has travelled in Europe and America and often expresses his reactions in full color and in Occidental technique, he pre-

fers to work within the limits of black and white in the manner of his own artistic heritage. "Bamboo Grove in Moonlight" is termed in the museum's *Bulletin* "one of his most charming and subtle masterpieces. Its masterly execution and its powerful spiritual and emotional appeal make it an important acquisition. It enriches the collections of the museum."

Taikwan was born in 1870. He attended the Tokyo Art School where he later became a professor. When that institution became occidentalized, Taikwan joined a new group headed by Okakura-Kakuzo. Today he is a famous advocate of the maintenance of the native Japanese style.

Germany Takes an Art Census

Germany has undertaken an artistic census that will keep fifty specialists busy for five years, reports the *New York Times*. Fifty experts, most of them connected or formerly connected with university faculties, are now cataloging every object in the country which may be considered to have artistic value either intrinsically or for historical reasons.

A Summer Sculpture Course

The Clay Club, 4 West Eighth St., New York, is holding a summer course under the direction of Dorothea Denslow. Both beginners and advanced students are enrolled, studying such problems as the making of a mask, torso and figure representation, composition, and such practical concerns as armature building, casting and painting.

Do You Know That—

Twenty-five years ago Madge Kennedy, the actress, deserted the Art Students League of New York to begin her stage career? . . . and Denman W. Ross, Honorary Fellow of Harvard, took another trip to Italy? . . . John P. Benson, seascape painter, is a younger brother of Frank W. Benson, noted for his etchings of wild fowl? . . . Hobart Nichols and Chauncey F. Ryder are cousins? . . . Denys Wortman, great cartoonist of the New York "World Telegram," wanted to be a landscape painter? . . . The Trumbull Gallery, opened in 1832 at Yale and demolished in 1901, was the first public art gallery connected with an American university? . . . Sir James J. Shannon, British painter, was born in Philadelphia? . . . Orlando Rouland was married in "Slabsides," the home of John Burroughs, at the great naturalist's request? . . . Recently a certain engraver's work was asked for by a museum, but when the director learned that the artist was still alive he refused to give him an exhibition (he wants 'em dead, not alive)? . . . Wilford S. Conrow uses a brush patterned after the one used by Sir Joshua Reynolds, enabling him to lay on his paint at some distance from the canvas? . . . Harpo Marx, comedian, is a painter of some certain ability? . . . In a Whistler portrait at the Metropolitan Museum, which was painted on an unfinished canvas reversed, a head is gradually coming through due to the carelessly selected pigments? . . . Frederic Christol, the painter, lived for some time as an evangelical missionary in South Africa? . . . Delacroix once said "Give me mud and I will make the skin of Venus out of it, if you allow me to surround it as I please? . . . John Vincent required fourteen sittings in the Vatican to paint Pope Pius XI? . . . Saks Department Store, New York, is advertising hats inspired by the Italian Art Exhibition in Paris? . . . George Elmer Browne will have classes in life and portrait painting at the Roerich Museum this Fall? . . . Anne Brockman will conduct the classes at Garden City, L. I., formerly conducted by Jane Freeman? . . . Richard E. Miller uses a unique monochrome glazed painting medium that was employed by Rubens and Van Dyke? . . . The real name of "Penrhyn Stanlaw" is P. S. Adamson? . . . Whistler always gave as his birthplace St. Petersburg, Russia? . . . J. O. Nevins, painter in New Hope, is a retired army major and conducts a color shop for his artist friends? . . . Frans Hals had fourteen children and Goya twenty? . . . Next year will usher in centennials of the birth of four American artists—A. H. Wyant, Homer Martin, Elihu Vedder and Winslow Homer?

Many will wish a happy birthday to DeWitt Parshall, painter, born Aug. 2, 1864, in Buffalo; Ralph Clarkson, painter, Aug. 3, 1861, Massachusetts; Mahonri Young, sculptor-painter, Aug. 9, 1877, Utah; Howard Leigh, painter, Aug. 9, 1896, Kentucky; H. M. Kurtzworth, director, Aug. 12, 1887, Michigan; Albert T. Reid, painter-illustrator, Aug. 12, 1873, Kansas; Florence Ellershusen, painter, Aug. 15, 1888, Canada; Edward McCartan, sculptor, Aug. 16, 1878, New York; Carl Rungius, animal painter, Aug. 18, 1869, Germany; H. D. Puthuff, painter, Aug. 21, 1875, Missouri; Aldro T. Hibbard, painter, Aug. 25, 1886, Massachusetts; Wheeler C. Locke, etcher, Aug. 31, 1899, Michigan.

—M. M. ENGEL.

Crosby's Honors

Three pictures by Percy Crosby, American artist and creator of "Skippy," have been acquired by the British Museum through the interest of Lord Duveen of Millbank. The pictures were purchased by Lord Duveen from an exhibition of Crosby's work which is now being held in London at the Arlington Galleries and were presented to the British nation after A. N. Hind, curator of drawings and prints at the museum, had visited the exhibition and made the selection. One wash drawing and two lithographs make up the group.

The drawing, "Rat Hunter of Dieppe," is executed in sepia ink wash and was made five years ago in France when Mr. Crosby and his wife were spending the summer there. It is a character study of a small ragged urchin, one of the "cliff-dwellers" who inhabit the French coast. The two lithographs, "The Cabby" and "Cross Shot," were made recently. The first represents a humorous but faithful portrait of a New York hansom cab driver, a type which now is to be found only in the city's last stronghold of romance, the Central Park Plaza. "The Cross Shot" is a polo scene at Meadowbrook. Polo has brought the artist a large measure of his reputation as a delineator of speed and action in art.

For fifteen years one of America's most popular cartoonists, creator of the beloved "Skippy," it is only recently that Mr. Crosby has become recognized as a significant and serious artist. Since last summer, when the first European exhibition of his work was held in Paris, he has won acclaim from European critics. He is now represented in several important public collections on the continent, among them the Musée Jeu de Paume, the National Gallery of Modern Art in Rome and the Galleria della Stampe, also in Rome.

Rockwell Kent Returns

Rockwell Kent, denizen of the Far North, has returned to the United States with his 14-year-old son, Gordon, after a year's adventures in Greenland.

"There is a lot of nonsense about the terrible North," Kent told a New York Times reporter. "My boy stood the cold as well as an Eskimo. He learned to turn his kayak over in the water and come up on the other side, the supposedly marvellous trick of the Eskimos." In addition to other feats, "he learned to speak perfect Greenlandish, which is more than I can do," Kent added.

Fascinated by the strange beauty of the North, Kent has made several trips to the region, returning each time with paintings, illustrations and manuscripts describing his adventures. The Eskimos, he says, "are a bored people who perhaps do not realize they are unhappy. They are a silent race and romance among them is almost unknown." Salamina, housekeeper of the Kent igloo, will furnish the title and subject matter of the artist's forthcoming book.

Detectuff, Use All Your Skill!

An inquisitive reporter, browsing about the Hotel Traymore in Atlantic City, discovered that J. Edgar Hoover, leader of the "G" men, who was there to address members of the International Association of Police Chiefs, collects ancient Chinese bronzes and originals of newspaper cartoons. The youthful Nemesis of those following the trail blazed by John Dillinger also takes an active interest in antiques.

A Precious Relic Given to Yale by Garvan



"Edward Winslow," by John Smibert (1668-1751).

Important additions have been made by Francis P. Garvan to the Mabel Brady Garvan collection of American arts and crafts in the Yale Gallery of Fine Arts. One of his gifts is the rarest and finest piece of American silver known, a silver sugar box made by Edward Winslow (1169-1753) of Boston during the last quarter of the seventeenth century, when sugar was commonly served with wine as a sweetener, but not to raise the alcoholic content as was generally supposed. This was an old English custom mentioned by Shakespeare and by Samuel Sewall of New England in his Diary. Loaf sugar was a luxury in seventeenth century Europe and America, being served in the elaborate basket-shaped boxes which were an indispensable portion of the plate of prominent New England families.

Rare as English plate is, the sugar boxes of American make are of even greater rarity, there being but five examples known, all the work-

manship of Boston silversmiths within sixty years of the founding of the colony, and all equal in quality to those made by London silversmiths. Yale's sugar box, made by Winslow, greatest silversmith of his day, for his own use, descended in direct line in the Winslow family until Mr. Garvan bought it.

Supplementing the Winslow sugar box, Mr. Garvan has presented a half-length portrait of Edward Winslow, painted from life by the first well trained portrait painter to pursue his profession in America, John Smibert. In the second inventory of the estate of Joshua Winslow (Edward's son) filed in 1778 after the death of his widow there was found specific mention of this portrait. It descended along with the silver sugar box to Joshua's son Isaac, and thence to Isaac's only daughter, Elizabeth (Winslow) Pickering, from whose granddaughter it was purchased to hang over Edward's masterpiece—the sugar box.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

Artists West of the Mississippi Hold a Show



"Morning Exercise," by David McCosh.

The Colorado Springs Fine Arts Center is holding through August an interesting exhibition entitled "Paintings by Artists West of the Mississippi." Selected personally by Stanley Lothrop, general director of the Center, the show consists of about 50 oils by artists either native to, or identified with, the states west of the Mississippi River. Writing in the catalogue foreword, Mr. Lothrop notes, however, that in these days of easy transportation it would be impossible to be strictly regional in the selection of such an exhibition, and points out that "some of the exhibitors were both born and educated in the west. Others, although born in the east or even in Europe, have lived so long in this section and are so sensitive to its character that they are thoroughly representative of the west."

Writing on "regionalism," that phase of American art which brings to mind Thomas H. Benton and Grant Wood, D. R. M. says in the *Colorado Springs Gazette and Telegraph*: "Historically speaking, the arts throw the strongest and most revealing light on a given society or period. In painting, particularly, because of its sudden impact on the eye and mind we are instantly made aware of certain significant qualities and properties as well as the superficial aspects of the whole epoch, or as we say nowadays, of a culture."

"In no unmistakable way does this exhibition provide a glimpse of the important aspects of the United States of today, and particularly of the west."

"The 'west' has many and varied characteristics, of course, but no one will deny that in spite of the rapidly accelerating ease and speed of communication, the radio and standardized cinema, we still possess besides our landscape, features and behaviors that are peculiar to us. And though the faithful portrayal of merely local facts does not constitute art, nevertheless it is through the love of and study of his own milieu that the artist has the best opportunity for healthy growth."

"You may study your own neighborhood with devotion for a lifetime, but without knowl-

edge of principles and backgrounds of art the results will never set the prairie afire. All art is necessarily dependent upon the past and as up to the end of the nineteenth century, at least, this part of the country had almost no indigenous art, painters have been forced to rely heavily upon the art of Europe which includes, of course, that of the eastern seaboard."

"Now, the surprising fact of the exhibition is that with a few notable exceptions, most of the painters seem to have lifted themselves clear of imported influences, devoting themselves, often with conspicuous success, to the study of painting rooted in their own experience."

The exhibitors: California—Jane Berlandina, Edward Bruce, Maynard Dixon, Charles Stafford Duncan, William A. Gaw, Clarence Hinkle, Lucien Labaudt, Ernest Lawson, Barse Miller, Warren Newcombe, Otis Oldfield, Douglas Parshall, Paul Sample, Millard Sheets, S. MacDonald Wright. Colorado—Frank A. Mechau, Albert B. Olson, Boardman Robinson, John E. Thompson. Iowa—Karl Free, Carl G. Nelson, Grant Wood. Kansas—Albert Bloch, John Steuart Curry, Karl Mattern, Joseph Meert. Minnesota—Dewey Albinson, Lucile Blanch. Missouri—Thomas Hart Benton, Joe Jones. Nebraska—Dale Nichols. New Mexico—Kenneth Adams, Joseph Bakos, Emil Bistram, Dorothy Brett, Russell Cowles, Andrew Dasburg, Randall Davey, Raymond Jonson, Ward Lockwood, Willard Nash, B. J. O. Nordfeldt, Olive Rush. Oregon—David McCosh. Texas—Alexander Hogue. Utah—Mahonri Young. Washington—Kenneth Callahan. Wyoming—Charles Pollock.

40 Exhibit at Buck Hill Falls

At Buck Hill Falls, an exhibition by four academicians, Hobart Nichols, Frederick Waugh, Harry B. Watrous, and Cullen Yates, was held under the sponsorship of the Buck Hill Falls Art Association. At present the third annual midsummer purchase prize show is in progress. Forty artists are represented. The prize will be announced August 15.

Antiques in Habitat

From August 11 to 18 Camden, Maine, will be a gathering place for collectors interested in early American antiques of the period from 1650 to 1850. For one week, the treasures cherished for generations by the local families of that fascinating unspoiled part of Maine, the Penobscot Bay District, will be assembled together with the choicest pieces owned by the summer residents in the Penobscot Bay Antique Loan Exhibition. It will be an exhibition in the exact sense of the word, for nothing will be for sale, nor will the names of the exhibitors even be indicated.

The Camden Opera House, recently restored through the generosity of Mrs. Edward W. Bok, chairman of the general committee, will be the attractive background for examples covering nine distinct classifications. "Early American" is too limiting a description of the exhibition, since it will embrace furniture, glass, china, mirrors, rugs and decorative objects that found their way in the early shipping days to these sheltered sea-coast towns. Exhibits, complete in every detail, will include: Early American Farm Room, Early American Bedroom, Eighteenth Century Bedroom (Sheraton, Chippendale, Hepplewhite), Eighteenth Century Drawing Room, Eighteenth Century Dining Room, Duncan Phyfe Dining Room, Victorian Parlor, Shadow Boxes and Old Kitchen.

During the exhibition there will be informal talks by leading authorities on the various classifications, the educational aspect of the affair being considered of extreme importance. One of the primary objects is to acquaint further the people of the Penobscot Bay Region with the history and value of the antiques they possess and to instill in the younger generation an appreciation of the beauty of this heritage from their forefathers. An elaborate catalogue will serve as an interesting and valuable reference book for future use.

Spaniards Praise Sawyer

Americans lured by the foreign scene are seldom given the reception accorded abroad to Wells M. Sawyer who has recently exhibited his reactions to Spanish themes at Malaga. Mr. Sawyer, whose canvases are hung in many American museums, is the father of Mrs. Jerry Farnsworth.

The Spanish press was enthusiastic. *El Popular* praises the 51 canvases shown by "this genial painter, who, with unquestionable dexterity, has known how to reproduce in his watercolors the traditional and racial spirit of Spanish cities." As Washington Irving "knew how to give life to marvellous fantasies which perhaps remained unwritten in 'The Arabian Nights,'" so Sawyer captures the spell in his compositions."

"Wells M. Sawyer possesses" says *La Union Mercantil*, "an uncommon mastership of technique as well as a most exquisite manual neatness, an easy and sure style of drawing, an irreproachable correctness in his composition, a frank realistic and optimistic coloring, all of which he carries out with a sweet and romantic clearness. The variety of Spanish landscapes offers to this artist occasion to show his pure temperament and his rich visual perception; light is the main actor in his paintings, in which the atmosphere appears in its most beautiful shades."

Vida Grafica writes that Sawyer's interpretations of Spain are so significant that he "deserves to be classified as an honorary countryman of ours."

Liberalism in 1893

A half century ago Chicago was staging its first World's Fair, and Brann was publishing his fearless *Iconoclast* in Waco, Texas. This was the World's Fair that "inflicted and fixed the mediocrity and banality of European salon standards on the United States, and when *Munsey's Magazine* (10c.) was reproducing *Bouguereaus*. In the light of Brann's reputed position as one of America's most fearless and liberal thinkers of that day, it is interesting to read his reactions to Chicago's "art" exhibition—reactions which, according to Joseph Hirsch, who contributes the following clipping, serve as a gauge of just how much a half century of progress actually is in opinions on art. Published in all seriousness in 1893, this article illustrates the superlative degree of prudery that obtained in the so-called "gay nineties," even among liberals. Brann was later shot in a street duel with three vexed individuals on whom he had vented his famous and fearless editorial wrath, all of whom he killed. Brann the *Iconoclast*:

Now the very Old Nick is to pay at the World's Fair, and an exasperating stringency in the money market. The great "uncultured west" is flocking to Chicago to see the show, and is seeing more than it bargained for. Its modest cheek has been set aflame by the exuberant display of the nude in art. And the west is kicking, kicking with both feet, kicking like a bay steer who has a kick coming and knows how to recalcitrate. The culchawed east and blase Yewrup look on with mild astonishment and wondah what ails the bawbawians, doncher know.

We learn from our Chicago correspondent that the great buildings are liberally adorned with "figures of nude men of heroic size, not a detail of which has escaped the loving care of the fin de siècle sculptors. Elsewhere the examples of the nude represent both sexes." Yet the east wonders that the west is shocked, —can not understand why "wives drag their husbands away and young ladies leave the building with faces ablaze with indignation!" Our correspondent volunteers the information that "a much severer test of the patience of the western people will come when the art palace is opened;" also that "the treatment the western people are getting is drastic and cruel, but it will work wonders in cultivating and refining them."

We beg leave to dissent from the conclusion. We hardly think that any of our readers will accuse us of prudery. We are willing to concede special privileges to art. Its province is to portray the beautiful, and the most beautiful thing on all God's earth is a perfect female form. The painter or sculptor who loves his art may be permitted to reproduce in modest pose a naked female figure; but he should not be allowed to force it upon the attention of a mixed multitude. Let him place it where it will only be seen by those who seek it. A man may take his mother, wife,—even his sweetheart to look upon such works of art, and they may be better, purer, nobler for having worshiped at the shrine of beauty; but to compel them to stand before it with a mixed multitude to most of whom it suggests but grossest sensuality, is a brutal crime against modesty. So much for the female nude.

What man would take a woman near and dear to him to look upon a nude male statue or painting,—not a detail of which has escaped the loving care" of the artist? Certainly few western or southern men would

When Velvet Brueghel Copied His Father



"Peasants Reaping in a Summer Landscape," by Pieter Brueghel the Younger.

Recent acquisitions made by the William Rockhill Nelson Art Gallery, Kansas City, include several that add materially to the growing fame of that institution. So carefully have these additions been picked that it is difficult to select the one outstanding piece. Many and important paintings, sculptures and works in the minor arts have been brought to the museum since its formal opening in December, 1933, each in its way filling a niche in the historical survey of the leading schools of art.

The Flemish Gallery has been considerably strengthened by the purchase of two paintings, one by Hieronymus Bosch and one by Pieter Brueghel the Younger. The first, a hitherto unrecorded panel, is one of Bosch's famous series of "The Temptation of St. Anthony," and shows at its best the artist's flair for the grotesque and the fantastic—qualities that might remind one of the present-day Surrealist attempts at interpreting the subconscious. It was bought from Durlacher Brothers, New York. The Brueghel, "Peasants Reaping in a Summer Landscape," shows the direct line of influence from Bosch. On a panel approximately 17 by 23 inches, it was painted with a few variations from an engraving called

"Autumn" by the father, Pieter Brueghel the Elder. The Nelson Gallery is particularly strong in paintings by the younger Brueghel, possessing in addition to "Peasants Reaping" a pair entitled "The Bride" and "The Groom."

The sculpture collection has been enriched by two French Gothic pieces, a full-length "Madonna and Child" of the fourteenth century and a fifteenth century fragmentary "Head of St. George," both purchased from the Brummer Galleries. The "Madonna and Child," standing more than six feet high, retains the sculptor's feeling for noble and majestic architectural form, in spite of the fact that it has been badly weathered. In contrast to this austere "Madonna" is the appealing "Head of St. George," fifteen inches high. The youthful face of the Saint looks down toward the ground where the dragon writhes at his feet. The right arm, now broken, was upraised for the death blow. The statue is of warm Caen limestone, and may have been a part once of the decoration of the fifteenth century Church of St. Pierre in Caen.

Included in a number of old master drawings is a beautiful "Head of a Man," in the best Florentine tradition.

do so! Worship of the beautiful may pardon the nude female figure, but the nude male figure never. Hercules nude is but an animal, and Apollo a nightmare. To place nude male figures, indiscriminately about the great Fair buildings, where they must be seen by modest maids, whether they will or no, and that while insolent strangers enjoy their confusion, is the very apotheosis of brutality.

The idea that such an outrage upon divine modesty will "cultivate and refine" people sounds like one of Satan's satires. We honor the "uncultured west" for making a heroic kick, and trust that it will keep on recalcitrating until every unclean statue forced upon its attention in the name of art is forever disfigured. The protest of the west proves that its mind is still pure,—that it has not yet reached that plane of "culture" where modesty perishes in the frosts of formalism.

The liberty accorded art has degenerated into license. The beautiful is no longer sought, but the bizarre. It is not the maesy shoulders of Hercules, the rounded arm of Juno, the beautiful bust of Hebe, the godlike pose of Apollo or the shapely limb of Aphrodite that painter and sculptor seek to reproduce; it is an "effect" similar to that of Boccaccio or a fragrant French novel. It is not against the true in art that the west is rebelling, but against the vulgar.

Rare Art Follows Gulf Stream

As long as there are rare objects of art, men will collect them. Until recently the drift of rare art was from Europe to America, but now the trend is eastward. As in ocean waters, there is a natural tide in art. —Lord Duveen of Millbank.

East Hampton, Oldest Art Colony, Exchanges Shows with Newport



Guild Hall, East Hampton, Long Island. Designed by Aymar Embury.

By FRANCIS NEWTON

In Guild Hall, East Hampton, Long Island, The Art Association of Newport will show some forty canvases and a group of etchings, from Aug. 15 to Sept. 4, while simultaneously the work of the East Hampton Artists will be shown in the galleries in Newport. The latter will be represented by Hamilton King, Helen Whittemore, Adele Herter, William J. Whittemore, Richard Newton Jr., and the writer, while in the former group there will be John Taylor Arms, Eric Pape, Helena Sturtevant, Margaret Fitzhugh Browne, Olive Bigelow, Annabel L. Berry, Marian Carry, Christine Tuck Curtis, Louise W. Damon, James H. Donough, Cecil Clark Davis, William Drury, Durr Freedley, George Gale, R. H. Ives Gammell, Thelma C. Grosvenor, Louise C. Heustis, Emily B. Manchester, Edith P. Price, Ruth Thomas, Carl A. Tollefson, Marjorie Wilson, Catherine Wright and others.

East Hampton has been the inspiring muse of a distinguished line of painters, with its broad street and venerable elms, the old shingle houses, with their picket fences, the duck pond and ancient graveyard rising on a gentle slope beyond, the Village Green, the windmills and pastures and the long water ways of Hook Pond reaching down to the dunes and sea.

It was here in 1877 came members of the Tile Club, those early painters, young men full of ardor and enthusiasm, destined for such brilliant careers. What a happy life during those summer days! What a band they were: Edwin A. Abbey, F. D. Millet, Frederick Dielman, Augustus St. Gaudens, Bruce Crane, F. Hopkinson Smith, C. S. Rinehart, R. Swain

Gifford, J. Alden Weir, Stanford White, Arthur Quartley, Elihu Vedder, George H. Boughton, William M. Chase, A. B. Frost, Napoleon Sarony, Earl Shinn, William M. Laffan, Walter Paris, and Alfred Parsons, the great Englishman.

How they rejoiced in the open fields and the charm of the little village, and like the Arabs at dusk from the minarets of the mosques, their songs of praise could be heard, songs of the beauty of this simple pastoral land.

Others soon followed, then more and more, so that in 1878 and 1879 there were: Thomas Moran and his wife Nimmo Moran, E. L. Henry, Samuel Coleman, William M. Shelton, Walter Shirlaw, Frederick S. Church, C. Y. Turner, Reginald Cleveland Cox, C. D. Weldon, Matilda Browne, J. Francis Murphy, Walter Clark, Carl Hirshberg, Carlton T. Chapman, William T. Smedley, Walter Satterlee and John Ward Stimson, who taught color and drawing in famous old Clinton Academy which in its former days had as Headmaster Lyman Beecher, father of Henry Ward Beecher.

Then in the early 80's came other painters, all eager and full of the zest of life, many of them young, fresh from the ateliers of Paris; such a stimulating throng, there was nothing like it; how the news spread; no one had ever heard of Provincetown, or Lyme, or Mystic, or New Hope or Carmel. More easels were folded and strapped and paint boxes made ready, and the old stage line which met the tardy trains from New York rumbled the six miles through farm lands and woodlands into East Hampton bringing Henry Golden Dearth, James Carroll Beckwith, Thomas W. Dewing,

Emil Carlsen, Childe Hassam, Alexander Harrison, Robert V. V. Sewell and Armanda Brewster Sewell, Howard Russell Butler, Richard Newton, Jr., Paul Moran, Arthur T. Hill, Percy and Leon Moran, Otto Bacher, George H. Bogert, Robert Eichelberger, Samuel Isham, W. St. John Harper, Albert Herter, Adele Herter, William B. Faxon, Ruger Donoho, Robert Reid, Edward E. Simmons, Gedney Bunce, Willard Metcalf, Laura C. Hills, Hamilton Hamilton, Charles Platt, Alice Hirshberg, Frances Ordway, De Witt Parshall; and then later, Hamilton King, Maud Sherwood Jewett, Ruth Wilcox, Jack Van Rider, Ray Wilcox, R. Turner Wilcox, John Jewett, Lyman Langdon,—a great pilgrimage to the beloved shrine, East Hampton, the cradle of American art.

Modern too have been these pilgrims, but with ideals and reverence for tradition. Each could have said with Keats, "I have loved the principal of beauty in all things."

And now there is Guild Hall, beneath the elms, with its theatre and galleries, an appealing and ingratiating design by Aymar Embury. On its stage and on its walls are offerings made to the arts, drama and painting. Here in retrospect we can look back through the long years and see the faces of those pilgrims who have gone, the light in their eyes, the uplift in their smiles.

Of those early days in East Hampton, the late Frances Ordway has written so feelingly: "To Abbey, the gardens, the lanes, the shrubbery were pure English. The wide meadows stretching to the horizon, salt marshes, sand dunes, old windmills with their delicate white sails against the rushing clouds, brought Holland home to Frost. Bolton Jones found Brittany here; and Bruce Crane was carried straight to "Pont Aven" by the hay ricks, the poultry yards, the winding sheep, the returning herds lost in a maze of soft gray atmosphere so like their beloved Barbizon."

Montpelier's First Annual

The Wood Art Gallery in Montpelier, Vermont, is this year celebrating the fortieth anniversary of its founding by Thomas Waterman Wood by taking on renewed activity. After being closed for two months for extensive repairs and decorations, the gallery is now holding a summer show of water colors by Vermont artists and artists associated with the state through summer residence. This exhibit, which will continue until August 25, will probably become an annual event.

A variety of style and subject is displayed by the exhibitors, with the Vermont scene being much in evidence in landscape and figure. Mary Powers, Harriette Miller and Bernardine Custer deftly capture the seasonal moods of the Green Mountains. Herbert Meyer presents several luminous water colors from his visit to Arizona last winter. Henry E. Schnakenberg's paintings, like those of Hilda Belcher, are divided between Vermont and the South. Among Irwin Hoffman's contributions a striking industrial scene furnishes a contrast for his landscapes. Paul Sample has both figure studies and country barns and Dorothy Irwin provides a delicate woodland scene. Rounding off the gamut of water color style, Henry Holt presents rural landscapes in high key.

Wings

"Radio has given wings to mediocrity."—Le Baron Cooke in "Epigrams of the Week."

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In Provincetown

"Here on the tip of the Cape," the Provincetown representative of the Boston *Transcript* writes, "the July art is modern. That is to say that the embattled colonists of the older tradition have retreated one month to the heat of August before they show their wares. In the meantime the younger generation has had its say . . . with at least four 'Picasso' abstractions, one 'Cezanne' landscape, two 'Rouault' clowns, a 'Thomas Benton,' and, to show progress with the latest modes, one demi-surrealist painting."

But the Provincetown Art Association exhibition can also show sound work along truly creative lines. The New York *Herald Tribune* commends Ross Moffett whose two small oils are "a distinguished note of the show." Karl Knaths and William L'Engle also merit recognition.

Tod Lindenmuth, Howard Gibbs, Katharine Munro, Florenz Pfeiffer, Lucy L'Engle, Alice Stallknecht and Evelyn Bodfish Bourne are given favorable comments in the *Transcript*. Arnold Geissbuhler displayed three "very outstanding" sculptures.

Water colors of note were exhibited by Charles Martin, Constance Bigelow, Charles Kaeslau, Oliver Chaffee, Sam Charles, Anton Van Deree, Mary Tannahill, Karl Knaths, Blanche Baxter and Gladys Young.

The late E. Ambrose Webster was honored by a memorial display. "This artist's absorption in the technique of working in planes and geometrical design," the *Herald Tribune* says, "while using the chromatic circle as a basis of color, is sharply stated in the memorial of his canvases."

During August the Provincetown Art Association will hold another exhibition at its gallery.

Woodstock's Third Annual

While the Woodstock Artists Association's third annual exhibition at the gallery in Woodstock, N. Y., is termed by Carlyle Burrows of the New York *Herald Tribune* "a diverse and interesting show—well hung, and with the interest well distributed among the paintings," it was, on the whole, he says, a trifle below expectation.

Mr. Burrows regrets that "aside from a few minor allusions, more or less remote, the question of local inspiration remains unanswered. . . . The Woodstock artists are often at their best when painting the red barns and shady valleys of the neighboring countryside."

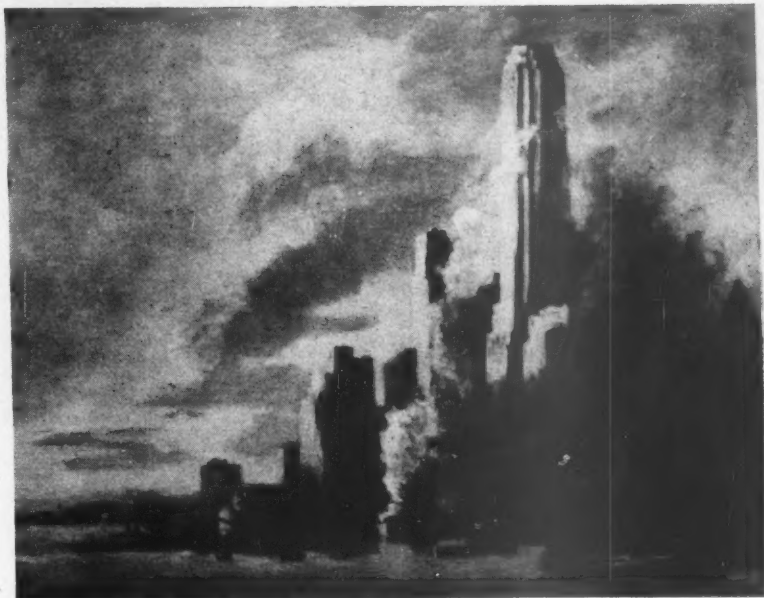
Listed among the exhibitors at the Artists' Association are Lucile and Arnold Blanch, Harry Gottlieb, Emil Ganso, Konrad Cramer, Eugene Ludkins, Georgina Klitgaard, Yasuo Kuniyoshi, Doris Lee, Henry Mattson, Henry Lee McFee, Judson Smith, Bradley Tomlin, Joseph Pollet, Eugene Speicher, Alfeo Faggi, Carl Walters and Jack Taylor.

On Aug. 7 the present exhibition closes, giving place to the Woodstock Art Gallery Show from Aug. 10-28. A no-jury exhibition, Aug. 31-Sept. 14 closes the season.

Beach Haven to Have Show

The Beachcombers, an organization of artists at Beach Haven, N. J., is planning an exhibition of paintings, prints and drawings, open to all artists living on the island of Long Beach. The show, which will last from Aug. 3 to 19, will be held in the Beach Haven Public Library. Augusta H. Peoples is chairman of the exhibition.

Ogunquit Holds Two Summer Art Exhibitions



"City Bank—Farmers Trust," by Charles Vezin.

Ogunquit, Maine, plays host to artists who spend their winters in many parts of the United States. Thus the exhibitions at this summer colony present a cross section of creative activity. Two major shows are in progress, one the 13th annual exhibition at the Ogunquit Art Center, the other, the 11th annual display of the Ogunquit Art Association, both representing well known artists.

At the Art Center exhibition, Charles Vezin's "City Bank—Farmers Trust" is attracting favorable attention. A jury composed of Aldro Hibbard, Jane Peterson, Abbott Graves and Alfred Hutty have, with Nunzio Vayana, director, decided on the annual awards. Frank Kirk received the first Art Center League prize of \$100 for "Homeward," termed "a powerful painting" of two miners. Leonebel Jacobs' "Head of Clarence Darrow" won the new portrait prize of \$50. Honorable mention was accorded "At the Piano," a double portrait in oil by Charles Hopkinson; John Costigan's water color, "Bathers," and Gordon Grant's etching, "Laughing Breton."

"As one has learned to expect," Alice Lawton writes in the Boston *Post*, "there is a great deal of fine painting on the walls of this rambling old building, its shingled exterior weathered to softest silvery tones through the years. It varies from tightly conservative to the poor drawing and muddy color of stiff

modernism, the emphasis, fortunately, falling in between."

Singled out for special mention by newspaper critics are such names as Leanna Lahr, Luis Mora, Susan Ricker Knox, Albert Herter, Margaret Fitzhugh Browne, Robert Strong Woodward, Aldro Hibbard, Robert Evans Breck, Anna Walbridge McWilliams, Alfred Hutty, John Taylor Arms, Philip Kappel and Jeanette Stewart.

The Ogunquit Art Association displays work by members each of whom is allowed a certain area of wall space. The exhibits are arranged to complement each other, a harmonious show resulting. Some are represented in both.

Charles H. Woodbury is exhibiting marines and beach scenes. Local subjects are also treated by Anne Carlton, Mable Woodward, Gertrude Fiske, Elwyn George Gowen and Edward R. Kingsbury. Decorative treatment characterizes the work of Anna Walbridge McWilliams, while according to the *Post*, Mrs. Alice R. Comins ventures into abstraction. Other exhibitors include Amy Cabot, president of the association, Ellen Kilpatrick, Edith Jackson Green, Susan Ricker Knox, Elizabeth A. Sawtelle, Charlotte M. Butler, and John H. Allen.

Water colors and prints are shown by Grace Morrill, Mary A. Kilpatrick, Margaret S. Bush, Dexter B. Dawes and Alfred Hutty.

In Old Lyme

For a third of a century the Lyme Art Association has furthered the interests of artists who make Old Lyme, Conn., their summer residence. The 34th annual of more than 200 items indicates a turn to the left, the New York *Sun* observes. Aspects of the American scene dominate the exhibition housed in the spacious art gallery. The New England landscape invites "modern" as well as academic interpretation.

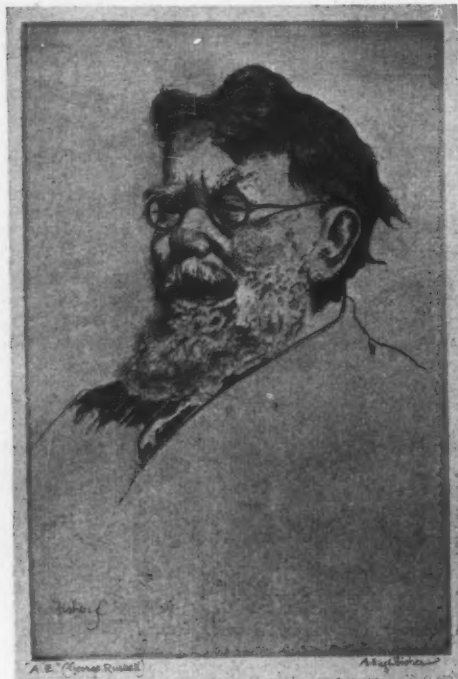
Will Howe Foote, thrice honored by the association, won the Mr. and Mrs. William O. Goodman prize with "Jamaica Native," an oil vigorously painted. Guy Wiggins was awarded the Goodman prize for the best group of small

pictures. His metropolitan scenes in winter are of historic as well as pictorial interest.

"Of the 37 artists members," the Lyme catalogue foreword states, "only seven were Connecticut born. The rest count their places of birth among fifteen states and four European countries. Works by present association members are found in more than 70 American and foreign galleries, some as far distant as the National Gallery of New Zealand."

Conspicuous in critical reviews of the exhibition are the following names: Gregory Smith, Gertrude Nason, Ivan Olinsky, Eugene Higgins, Ogden Pleissner, Wilson Irvine, Frank DuMond, William Chadwick, Charles Ebert, James G. McManus, Charles Vezin, Winfield Scott Clime, Harry L. Hoffman, Bruce Crane.

Death Takes AE, Ireland's Painter Poet



"A.E." An Etching
by A. Hugh Fisher.

This character study of "A.E." was done a year ago, while his poet-farmer personality was still vigorous and racy. Fisher was captivated by the man whose work he had long known and admired—a feeling quite evident in the print. It was listed in "Fine Prints of 1934." Courtesy of the Print Corner.

AE, who would have been known as "Aeon," but for his illegible handwriting, is dead. George William Russell, painter, poet, essayist and advocate of the return to rural life was one of the most picturesque personalities in modern life. His death followed an illness incurred during a lecture trip in America last year and a relapse precipitated by the summer's first heat wave. Russell, aged 68, was called "the dean of Irish poets," not only for his own works but for his astounding ability to quote extensively from the writings of others.

Born in the town of Armagh, Russell came of poor parents. "His boyhood was lonesome," the New York Sun states, "much of his time being spent in glens and other secluded places, peopled for him with knights and ladies, and warriors and minstrels. His youthful freedom was short, for the needs of the family were persistent." He went to Dublin and was employed as an accountant for a draper.

To escape the monotony of his work, made endurable only because of the financial assistance it enabled him to give his family, Russell attended the evening classes of the Metropolitan School of Art. His sensitivity and evident talent brought him to the attention of Dublin's cultural circles, where he soon won standing. Among his friends was William Butler Yeats. Literary expression gradually took precedence over artistic, and Russell was a frequent contributor to the publications of his day.

Writing for "The Theosophist," Russell assumed many pen names, upon occasion taking both sides of a controversial rebuttal. To increase the apparent number of contributors various noms de plume were employed. "AE" was one of these. The printer was unable to decipher the rest of the scrawl and when Russell failed to find "Aeon" on the proof sheet, he decided to adopt the initials.

Never losing sight of his country's economic and agricultural problems, AE was a leader in the agrarian movement. At Yeats' instigation he was chosen to "preach the new gospel of co-operation among farmers."

"For the next several years," the *Herald Tribune* says, "AE pedaled about the hills and lowlands of Ireland, preaching the gospel that the farmer is a manufacturer and that the Irish farmers in particular were making a mistake to do their buying at retail and their selling at wholesale prices. At first he made no great appeal because he talked too much in poetic generalities, but he soon learned to get to the point and was largely instrumental in bringing Irish agriculture out of its state of small, highly competitive and ignorant shareholder farms." Russell held many posts in the agrarian movement during his lifetime.

One of the moving spirits in the Irish literary revival, AE was associated with Lady Gregory, Yeats and Synge in the Abbey Theatre. Yet poetry was his chief concern, "AE never considered himself a painter," the *Herald Tribune* writes, "nor, for that matter, neither did his fellow countrymen," although his brush work was successfully exhibited both in Great Britain and in America. Poetic sensitivity was the underlying element in all his expression. "Deep in his heart AE remained a mystic, the lover of the supernatural that is so dear to the Irish."

A. H. Fisher's etching of AE is commended for its "genial directness and spontaneity of characterization." The portrait is included in the new catalogue of The Print Corner, Hingham Center, Mass., of which Mrs. Charles Whitmore is director.

Will Paint Lynn Murals

William Riseman, Boston artist who studied with Eugene Savage at the Yale School of the Fine Arts, will decorate the post office at Lynn, Mass. His scheme was selected from one of the first open competitions sponsored by the federal government for the decoration of public buildings because "the designs conformed best to the somewhat abstract demands for mural decoration and because they also embody the suggestion of the typical business and industrial activities in the Lynn district."

Epistolary

[Continued from page 4]

leading article in the issue means a great deal to me, and the fact that you spoke of the origin of the magazine. I was surprised to see it in the issue, and therefore doubly appreciative. I think you made a very good choice for your illustrations, and that the format is artistically, effectively and attractively presented. You gave California a fine 'play.' It should prove valuable to the state in its efforts still further to develop an understanding and appreciation for the creation of vital art.

"You might be interested to know that for the first six weeks of the exposition the attendance at our gallery has been 175,000, which divided by 42 days makes a daily average of 4,181. Do you know of any higher record than this for a similar period for a city of only 160,000?"—Reginald Poland, Director, Fine Arts Gallery of San Diego.

"I'm on my second year of reading your excellent magazine and enjoy it more and more. I like the unsparing but impartial criticism on various artists' works. I particularly enjoy the humorous articles directed towards so-called modern art, such as 'Queer Indeed' on page 21 of the July, 1935, issue. Every article you print is interestingly presented.

"Having spent the past few winters in San Diego, and practically lived in beautiful Balboa Park, I was delighted with your July issue covering the exposition held there. Your list of schools has been a great help to me in selecting a place to go this summer. May your magazine have a long life."—Margaret C. Munro, Camillus, N. Y.

The Law Goes on Exhibition

In connection with the visit of the American Bar Association, the Henry E. Huntington Library and Art Gallery at San Marino, California, has arranged a special exhibition of legal manuscripts and rare books in its collection, on view until Sept. 23. The exhibits trace the development of English and American law, and are of artistic as well as legal importance.

Historic manuscripts from the time of the Magna Charta, and printed lawbooks from the first presses of Germany, England and the United States are among the rarities of the Huntington Library. Of particular interest is a collection of medieval seals including those of Edward III, Henry VIII, and Queen Elizabeth.

Royal proclamations of James I and Charles I deal with problems which are strangely akin to those of today, such as price-fixing, inflation, protective tariffs, conservation of natural resources, and the relief of the poor ("by setting them on worke"). Mr. Justice Harlan Fiske Stone of the United States Supreme Court wrote the introduction to the collection.

"Colophon" Designs

Original cover designs, sketches, prints and drawings from the 20 issues of the original "Colophon" are on view in the gallery of The Pynson Printers, Times Annex Building, 229 West 43rd Street, New York, through the summer. Artists represented include print makers and typographic designers and artists of first rank. The "Colophon," a book collector's quarterly, formerly enclosed an original print in each issue.

The Urge to Buy

An interesting little story of how a young woman came to buy a painting is related by Mary Turley Robinson, retiring director of the Argent Galleries. Towards the close of the recent exhibition of water colors and paintings by Charlotte Berend, internationally known German painter, this budding connoisseur, who must remain nameless, came in, wandered around and finally sat down for a quiet contemplation of the pictures.

"I left her alone for a while," explained Miss Robinson, "but finally got into conversation with her on the subject of water colors. She was enthusiastic, telling me that for the first time in her life she had a strong desire to buy a picture. She went about, picking out favorites, and then asked prices. She appeared rather crestfallen at the prices and explained that she could not spend her husband's money for a picture, as he was not interested, and they were planning jointly to buy a car. I suggested that she return the following day and talk to the artist's agent."

"The next day was the last day of the show and I wondered if my new friend would appear. I did not have to wait until the appointed hour, for she arrived one hour ahead of time. She then told me that she was a tennis and squash champion. Eaten up with desire to own one of the water colors, and yet unwilling to use the money destined for another purpose, she had taken all her cups and trophies and turned them into old silver, thereby acquiring enough money to go a long way toward her purchase."

"Needless to say, the artist's representative, when he heard her story, made it possible for her to acquire the water color on which her heart was set. It is now the nucleus of a newly founded collection."

Weather Man, Be Merciful!

The second annual open-air exhibition of water colors, pastels and prints is being sponsored by Contemporary Arts at the Park Lane Gardens, 299 Park Ave., New York, until Aug. 9. Last year 97 pictures were hung along the white-washed brick wall running the entire length of this charming garden restaurant from 48th to 49th streets. This carefully selected exhibition was received with great interest by the hundreds of diners who viewed it daily. This year the number of entries has been increased and the standard of excellence raised.

Contemporary Arts feels that there is a great deal more interest in present day painting than is evidenced by attendance at galleries, which may be visited only during business hours. As a result this organization takes every opportunity to arrange exhibitions where people gather in their leisure moments.

Japan, of Course, Approves

The Chinese Government will loan many hundreds of paintings and other art treasures for the exhibition to be held at the Royal Academy in London next winter, illustrative of the evolution of art in China from ancient times. Many items will be sent from the palace of Peking.

Eighteen in Summer Exhibit

A mixed exhibition by eighteen artists occupies the walls of the Marie Harriman Galleries, New York, during August. Some of these artists were introduced to the American public by Mrs. Harriman, others were newcomers.

A World Panel

To Lee Lawrie has been given the honor of creating the first of the decorative sculptures for the exterior of the new International Building in Rockefeller Center. A huge stone panel, fifteen and a half feet wide and twenty-one feet high will symbolize the name and purpose of the building by means of fifteen pictographs forming a continuous story sequence. Lawrie's model in clay has been enlarged to full size and cast by Rene P. Chambellan to serve as a guide to the stone cutters, the blocks being already in position above the 50th Street entrance.

The panel is divided into three vertical sections. The "story" starts at the bottom of the center section with the figures of four men, representing the four races of mankind—red, yellow, black, and white. Next comes the ship of trade which has made communication between the races possible, and following that there are three more male figures representing art, science and industry—the common attributes of all races which have led them to higher stages of civilization.

Next is the figure of Mercury, the messenger of trade, in the attitude of extending his messages to the world. The Earth is represented by the Sun and the two hemispheres by the Big Dipper and the Southern Cross. The regions in which the four races dwell are portrayed by a sea gull and a whale's fluke for the north, palm trees for the south, a mosque for the east, and an Aztec temple for the west. On either side of the figures representing the four races of mankind there are depicted a Norman tower and a lion, symbolizing the old order of things in which the lion was the emblem of kings, and a group of chim-

ney stacks and an eagle as the emblem of republics.

Lee Lawrie is one of the best-known architectural sculptors in America. Among his important creations are the sculptural pieces for the Nebraska State Capitol, on which he worked for ten years; the tower and archway of the Harkness Quadrangle, Yale University; and important sculptural pieces for the National Academy of Sciences, the Cornell Law School and St. Thomas' Church in New York. For Rockefeller Center, Lee Lawrie created the imposing sculpture over the main entrance to the RCA Building and the huge cast-glass panel, seventy feet long, directly over the entrance. He is also the creator of two stone panels for the north and south entrances to the British Empire Building and La Maison Francaise.

To See and to Be Seen

Gloucester, Mass., presents its summer artists at two large exhibitions, sponsored by the North Shore Arts Association and the Gloucester Society of Artists, Inc., respectively.

Generalizing, William Germain Dooley writes in the Boston Transcript, "There are usually two main types of workers at these summer colonies—those who go to be seen painting, and be gaped at by admiring tourists, and those who retire to less public locations to do real work amid quiet and comfortable surroundings. Gloucester has its share of both."

The North Shore exhibition lists 387 exhibits, the Society of Artists, 222. Within so large a number a long gamut of ability is found. The Gloucester Society of Artists will hold a second show, starting Aug. 3.



THIS water color sketch was made at the Devoe & Raynolds brush factory by Anne Little, a student at the New York School of Fine and Applied Art. The young artists at this famous school are enthusiastic users of Devoe Brushes, which they find so helpful in developing their ability.

The craftsmen pictured in the painting are typical Devoe brush makers—veteran experts at their tasks. In the making of Devoe Brushes all bristles or hair are carefully selected and skilfully fashioned to assure artists the perfectly-formed brushes

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Eight Hungarians, Twelve Americans, in Interesting Brooklyn Show



"Innocence," by Georg J. Lober.

Much interest is being shown in the summer exhibitions at the Brooklyn Museum. Eight Hungarian painters and twelve American sculptors contribute to the special display.

From the contemporary sculpture, Georg J. Lober's "Innocence" is representative of the more academic sector. In "Rhythm" Arthur Lee translates the figure into terms of sculptural bronze. Richmond Barthé's "African Head" in terra cotta was shown earlier in the summer with a group of works by young sculptors. Barthé holds an outstanding position among negro artists.

Sonia Gordon Brown is represented by twenty works. "While she avoids gross exaggeration and arbitrary distortion," Emily Genauer writes in the *World Telegram*, "certainly her work is not imitative modeling. Her fig-



"African Head," by Richmond Barthé.

ures have a monumental dignity and serenity." Similarly motivated are the sculptures of Minna Harkavy which are powerful conceptions. Maryla Lednicka's figures are "literal transcriptions . . . yet they undoubtedly have emotional force and passion and in some cases a charming delicacy."

Reduction to decorative form has occupied S. B. Kahan, whom Miss Genauer calls "an extraordinary technician, gifted, in addition, with a boundless imagination." He presents figure, animal and plant studies. W. W. Rosenbauer, she comments, "is the most earthy of the artists."

Hugo Robus is the creator of "sauve and sleek and sophisticated" conceptions. "They have gaiety and wit, too." John Kellogg Woodruff has a delightful "Sleeping Swan" carved in alabaster and mounted on green glass, as well as several figures carved from various woods.

Hungarian painting, "at the boundary between truth and fairy tale, between heaven and earth, between reality and imagination," is epitomized by 69 canvases from contemporary artists.

"With its brilliancy of color, emotional intensity, lyrical thought, and buoyancy of



"Rhythm," by Arthur Lee.

spirit, Hungarian art deserves wide attention at this moment because it offers the world a synthetic point of view at a time when painting in every other country is passing through a period of analysis," Malcolm Vaughan writes in the *American*.

Carlyle Burrows in the *New York Herald Tribune* says: "So far as foreign influences are concerned, the Hungarians are as serenely unaware of them as though they never existed. Where they shine is with the unmistakable gaiety and freshness of their preservation of the native folk idiom. Through a process of introspection they tend to cherish, while brightening and revivifying, their national art heritage."

Both exhibitions continue through the summer.



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"White Collar" Relief

Artists and artisans are to have a share in work relief projects this winter. Harry L. Hopkins, Works Progress Administrator, announced the appointment of Holger Cahill as supervisor of an art program similar to that carried on under C.W.A. He will function in a newly created Professional and Service Projects Division of the W.P.A., under which the \$300,000,000 to be spent for "white collar" projects will be administered.

Mr. Cahill, the *New York Times* states, "has been closely associated with art in this country since 1920, when he began writing on the subject for magazines. From 1922 until 1929 he was on the staff of the Newark Museum under the late John Cotton Dana. Later he organized several exhibitions, one of which brought Whistler's 'Portrait of Artist's Mother' to the United States. In 1932 and 1933 he was director of exhibitions for the Museum of Modern Art in New York. He is a member

of the Mayor's Committee of One Hundred in New York City and of the advisory board of the Museum of Folk Art at Riverdale-on-Hudson, N. Y."

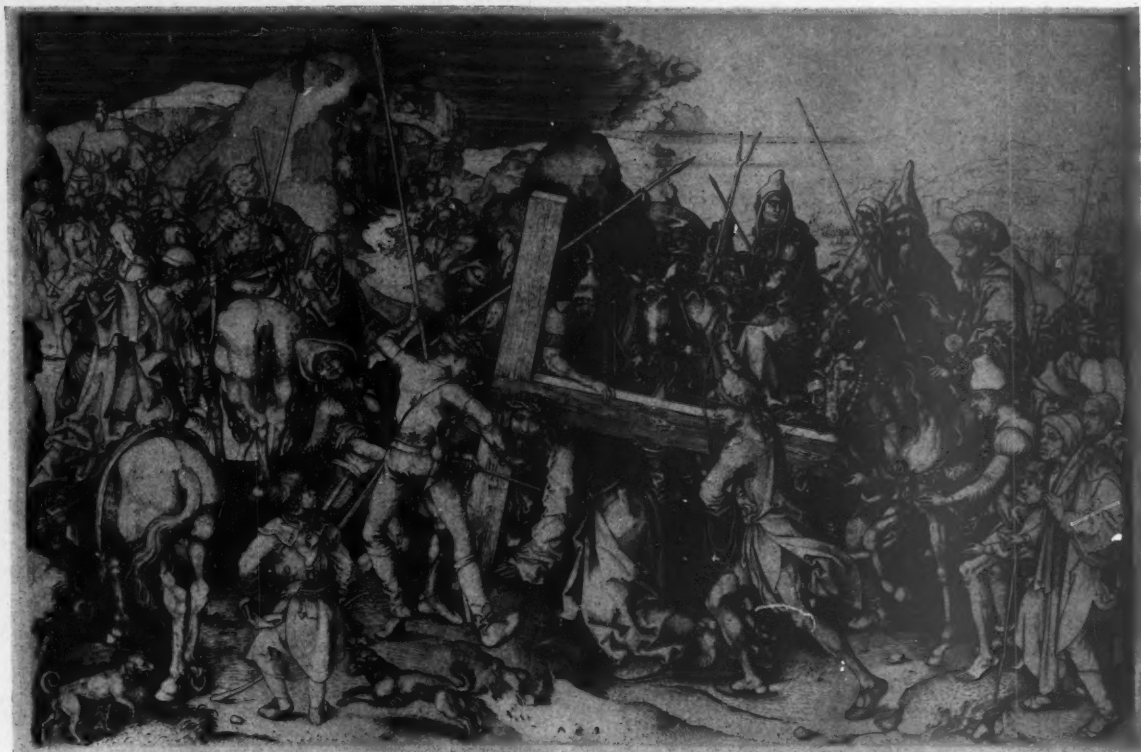
The Lithography Annual

The Art Institute of Chicago's fifth annual International Exhibition of Lithography and Wood Engraving will be held from Nov. 1 to Jan. 6. Entry cards must be returned by Sept. 21 and the prints must be received by Sept. 28. The jury, whose personnel will be chosen by the Institute's committee on prints and drawings, will meet on Oct. 9. Each artist may submit four prints.

The Mr. and Mrs. Frank G. Logan prize of \$75 with bronze medal will be awarded by the president, the chairman of the committee on prints and drawings, and the director of the Institute. For additional information address: Robert B. Harshe, Director, Art Institute of Chicago.

Among the Print Makers, Old and Modern

Metropolitan Museum Acquires Master Work by Schongauer



"Christ Carrying the Cross." An Engraving by Martin Schöngauer. Courtesy of the Metropolitan Museum of Art.

Martin Schöngauer's "Christ Carrying the Cross," an engraving that "by all criteria of judgment is one of the most important works of art executed in any medium by a fifteenth century German artist," has just been acquired by the Metropolitan Museum of Art. William M. Ivins, Jr., writes in the Museum's *Bulletin* that the conception "may be said to have become an essential part of the stock of pictorial ideas of the late Gothic and Renaissance artists not only of Germany but of France and Italy. . . . Other men mined in the quarry of its richness."

Replete with dramatic energy and action, the engraving represents the procession to Calvary over the rocky path toward the summit defined against black clouds. First of all, the contrasting lines of the composition suggest the difficult journey, then the individual characters, such as the taunting Roman soldier and the fierce man brandishing the rope, intensify the sorrow and resignation in the face of Christ goaded on to the Crucifixion. In a distant valley mourning figures are represented, contrasting with the animated procession.

Martin Schöngauer, "by all odds the most

important of the engravers between the Master E. S. and Dürer," Mr. Ivins states, is seen at his best in the excellent impression now in the Metropolitan's print room. "To a sharpness of vision that set him apart from his contemporaries and gave his work a naturalistic tang seldom to be found in early engraving, Schöngauer added an epoch-making virtuosity in his use of line as a controlled and disciplined medium of statement and expression. In addition to these things he possessed a dramatic sense and an ordered feeling for composition that were unique in his time."

Dr. Fernando Perez Dies

Fernando Perez, inventor of the "pinascope" for the detection of art frauds, died in Paris, July 26, aged 72.

A former Argentine Ambassador to Italy, Dr. Perez planned and largely invented equipment for a scientific laboratory which was presented to the Louvre Museum by Dr. Carlos Mainini. Perez's "pinascope" serves three purposes, the *New York Times* states, "the detection of mistaken attribution, the study of the technique of old masters and the determination of the best means of preserving the pictures."

"Dr. Perez found that the brushwork and method of paint application peculiar to an artist can be unmistakably shown by means of a greatly enlarged photograph taken under a strong beam of light falling obliquely across the canvas. Many thousands of such photographs convinced him that the identification of the author of any particular painting is a comparatively certain matter."

Exhibition at Tyng Studio

Alan D. Gruskin, director of the Midtown Galleries, New York, has opened a summer exhibition by members of the Midtown Group at "Four Fountains," the palatial studio of Mr. and Mrs. Lucien H. Tyng at Southampton, Long Island. Mr. Gruskin has selected a varied exhibition of paintings, sculpture and prints by the following artists: M. Azzi Aldrich, Isabel Bishop, Homer Boss, Minna Citron, Francis Criss, Margaret Huntington, Oronzio Maldarelli, Paul R. Meltsner, Paul Mommer, Charles Lagasa, Frank Mechau, Jr., William C. Palmer, Waldo Peirce, Doris Rosenthal, Marko Vukovic, Arnold Wiltz.

Mrs. Gordon Saltonstall Howe, now associated with the Midtown Galleries as art consultant, will be in attendance during the exhibit to explain the various possibilities for using the contemporary artist in the decoration of the modern home. Photographs, portraits, screens and murals will be on view for this purpose.

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The News of Books on Art

Chinese Calligraphy

Quite apart from the literal meaning conveyed, calligraphy is an art so refined as to demand first place in China,—for “a well-written character is a symbol of the life process.” The infusion of what Westerners might call “mood” or “personality” into the word-symbol raises the mere communication of ideas to the status of art. Its history has been set forth in a work entitled “Chinese Calligraphy,” by Lucy Driscoll and Kenji Toda (Chicago, The University of Chicago Press, \$2.)

“Characters that are flat and straight,” Wang Hsi-chih wrote in the fourth century, “are not calligraphy but only spots and strokes.” Only when they are ordered to present abstract beauty are they worthy of the term. Since words are a compilation of pictographs, there is room for the artist who can arrange them to convey visually the dynamic force which their meaning possesses.

Ancient treatises on brush work date from the first century of the Christian era. Instructions are usually couched in poetic phraseology—“First stroke—Like a line of clouds stretching a thousand miles, not distinct but having form. Second stroke—Like a rock falling from a high peak, bounding but about to crumble.” The finished work of the master calligraphists has been compared to “the breaking of ice in a crystal jar,” or “raging flames sweeping across a prairie.” Still another is “like sharp daggers that pierce live crocodiles.”

First the student was implored to free his mind, so that nothing should impede the “feeling” which the prescribed character might conjure. Ts’ai Yung (A. D. 133-192), preponent of the dynamic ideal in calligraphy said: “In its forms writing should have images like sitting, walking, flying, moving, going, coming; lying down, rising; sorrowful, joyous; like

worms eating leaves, like sharp swords and spears, strong bow and hard arrow; like water and fire, mist and cloud, sun and moon, all freely shown.”

Undoubtedly the Westerner is better able to appreciate calligraphy for its pure abstract quality, since the ghost of significance does not stand between him and the art form. “Chinese Calligraphy” does not aim to teach one to write Chinese characters, rather, by outlining the ancient rules and procedures, to fortify the claims of this most basic of the arts for the appreciation which its consummate skill demands.

“Decorative Art”

Through British eyes one may see the year’s achievements in architecture and interior decoration in “Decorative Art, the Thirteenth Annual Issue of The Studio Year Book, 1935,” edited by C. G. Holme. (New York, The Studio Publications, paper, \$3.50; cloth, \$4.50).

Largely a collection of photographs illustrating recent projects in Great Britain, the continent and the United States, the plates are grouped in the following divisions: the exterior, the entrance hall, living room, dining room, kitchen, bedroom, bathroom, table decor and decoration and space, and labor-saving devices. Several excellent colored photographs are included.

Mr. Holme asserts in his introduction that the early extremes of barren functionalism (“so much of which was not really ‘functional’ at all”) and hospital-like atmosphere have given place to human values. “The *crise*, the present discontents, bewilderments and privation demand some counterpoise. The home, at least, should provide comfort, some anodyne for the cares of the day, and not necessarily a continuation and reminder of the mechanical world in which the anxious days are spent. . . . That beauty and charm are terms not to be treated with contempt is the lesson to be gathered from a survey of the year’s decorative art.”

Some of the photographs suggest that Mr. Holme’s goal has not yet been realized, but there is, as a whole, a more livable atmosphere suggested in these illustrations. An increasing appreciation for the use and combination of textures is apparent along with the return of pictures and decorative design. It is in the improvements in the design of useful objects that the greatest strides have been taken.

Portland’s Jury Idea

Still another variant in the solution of the exhibition jury problem has been devised by the Portland (Ore.) Art Association. Selections for the fourth annual show to be held Nov. 6 to Dec. 1 at the Portland Museum of Art will be made by jurors chosen, according to Anna B. Crocker, curator “to cover all shades of opinion from conservative to ‘modern.’ Each juror will act alone, choosing freely from all works submitted. All works chosen will be hung unless the number is too great and then works chosen by more than one juror will have the preference.” Jurors are also privileged to exhibit.

Entry blanks, obtainable from the museum, must be returned by Oct. 15. Any work not previously shown in Portland may be submitted.

Carnegie Changes

The 1935 Carnegie International, to be held in Pittsburgh from Oct. 17 through Dec. 8, is to be organized on more inclusive lines this year than ever before, there being several notable changes. The most important innovation concerns the extent of the territory to be covered by the exhibition. Not only will more European nations be represented than usual, but for the first time Mexico and three South American countries—Argentina, Brazil and Chile—are to be included. Canada, which has not been represented recently as a separate entity, will again take its place in the exhibition.

This widening of scope is in accord with the idea of the founder of the Internationals, Andrew Carnegie, who was particularly interested in the development of cultural relations with the countries south of the United States. Providing there is not another World War, there will be 21 countries represented in 1935—the United States, Great Britain, France, Italy, Spain, Germany, Norway, Sweden, Poland, Belgium, Holland, Austria, Switzerland, Russia, Czechoslovakia, Hungary, Canada, Mexico, Argentina, Brazil and Chile. There will be approximately 350 exhibits, the same number as for the last two years.

The second development is a return to the practice of having an all artist jury of awards, composed of four. At the first International the Fine Arts Committee made the awards, but from then until the 31st of the series the juries were composed exclusively of painters. In 1933 the jury was made up of three American museum directors, and for the 1934 International an artist, a critic and a museum director formed the jury.

Next year there will be a more equitable distribution of prize money. The first prize will be reduced from \$1,500 to \$1,000, the second from \$1,000 to \$600, and the third will remain at \$500. The amounts saved by these reductions will be applied as money awards for honorable mentions. The first honorable mention will carry with it \$400, the second \$300 and the \$200. The popular prize of \$200 will again be offered, as will the \$300 prize of the Garden Club of Allegheny County.

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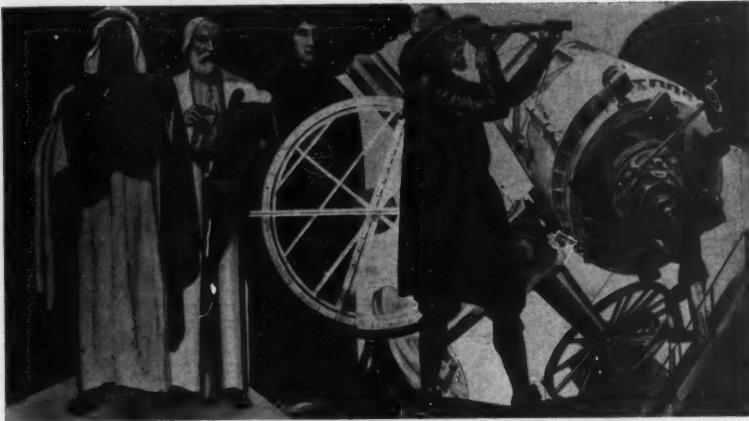
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Hugo Ballin Becomes Astronomer-Muralist



Mural Designed by Hugo Ballin for Griffith Park Observatory,
Los Angeles.

Hugo Ballin's murals depicting the story of science and the growth of astronomy are a feature of the Griffith Park Observatory, Los Angeles, Cal., which has been recently opened to the public. Eight panels and a ceiling decoration are dedicated to subjects relating to astronomy.

Illustrated above is Ballin's first panel in the lobby of the observatory placed opposite the entrance. Here are shown the great European astronomers, against a black sky dotted with stars. At the extreme left is the Moorish Arzachel ((11th century), whose Toleton Tablets were the roots of modern astronomy. Next is Johannes Sacro Bosco (John Holliwood) English scientific writer of the thir-

teenth century, who stands beside Copernicus (1473-1543). Galileo (1564-1642) looks through his telescope. Modern exactitude is symbolized by the huge reflecting telescope which forms an important part of the composition.

Aviation is the theme of the second panel, others tell in turn, the story of navigation, civil engineering, metallurgy, the makers of the calendar, geology and mathematics, by means of symbols, historic personages and representative scenes. Ballin's decoration for the dome is based upon figures from classic legends. The twelve signs of the zodiac appear on the collar surrounding the eye from which the Foucault pendulum hangs.

The "Art Caravan"

Town halls, libraries, schools, parish houses and vacant stores in Rhode Island are being turned into miniature art galleries as the "art caravan" makes its tour of the state. Sponsored by Brown University, the Rhode Island School of Design and the Carnegie Corporation, the caravan is taking works of art to communities where there are no permanent art galleries or where exhibitions are seldom held. The scheme is a part of the Community Art Project designed to increase appreciation of the arts.

Two exhibitions are "on the road." Until Aug. 3 original paintings by Rhode Island art-

ists, together with facsimile reproductions ranging from 15th century Florentine through the French, English, German and Spanish schools to modern masters, are being shown. The second tour, commencing Aug. 7 will carry etchings, wood blocks and lithographs.

A large grey truck bearing the insignia of the Community art project transports the art collection and serves as living quarters for the two students in charge. Fred J. Wallace, of the School of Design, gives a demonstration of portrait painting and, with George C. Bright of Brown University, shows the entire process of cutting and printing a wood block. Both students give talks before community groups.

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[Continued on page 28]

A Review of the Field in Art Education

Yale's Method

The unprecedented success that students of the Yale School of Fine Arts have had in Prix de Rome competitions has centered much attention on that institution,—its teaching principles and its faculty—aside from the "pro-Yale" composition of Prix de Rome juries. Since a school can be great only in ratio to the ability and wisdom of its directors, the following statements made by Dean Everett V. Meeks at Yale's anniversary exercises may contain a key to the school's remarkable record.

Stressing the teaching of fundamentals as the basic duty of teachers, Dean Meeks declared that Yale never intended to teach the various "isms" advocated in the field of contemporary art. "The extreme modernists," the New York *Herald Tribune* quotes him as saying, "continue to deplore what they call 'academic' training; the more serious public in the arts indorse such thorough instruction and study. This school takes the position that it should give the best possible general fundamental training in the arts. Its curriculum is planned accordingly. The school does not pretend, nor does it intend, to enter into instruction in the various 'isms' or fields of specialization."

Whether the students, after their graduation, follow a progressive or a conservative path, they will have had the proper preliminary training to make their road to success less rough, according to Dean Meeks. "I believe,"

ART TO HEART TALKS

By A. Z. KRUSE

If what you do speaks louder than anything you say, then most certainly the over-production of paintings from the hands of inexperienced, though agitated, artists "hollers" down their verbal volcanic eruptions.

Propagandistic dilettantes, who can neither paint, draw, design nor create, try to hide behind some political "ism" in order to conceal their lack of ability as artists. In some instances they even join the ranks of professional noise-mongers. Occasionally, their tinkling brass brings forth much publicity thunder—without the slightest sign of impending aesthetic showers, nor ever the faintest suggestion of a drizzle of artistic innovation. No matter what your medium of expression, if it becomes your goal to do missionary work with a motive to make converts, you must first be possessed of a comprehensive technique.

he concluded, "that it is erroneous to expect a school to teach stylism in creative work. This should come afterward as an individual development; and by 'stylism' I mean not only historic style but modern style as well."

Jonas Lie, president of the National Academy of Design, spoke on the "Significance of Art Today," and President Angell of Yale University announced the award of the fol-

lowing scholarships and prizes: Alice Kimball English Fellowship for eight months study in Europe, to William E. Jenney; William Wirt Winchester Fellowship for eight months study in Europe, to Raymond G. Berger; Charles Arthur and Margaret Ormrod Matcham Traveling Fellowship for eight months study in Europe, to Roscoe M. Hersey, Jr.; American Institute of Architects Medal, to John P. Cone; Louis Comfort Tiffany Foundation Scholarship, to Everett George Du Pen; John Ferguson Weir Scholarship, to Joseph Pistey; Rebecca Taylor Porter Scholarship, to Robert M. Bedge; Frances B. Pardee Prize, to Edwin C. Rust; Ethel Child Walker Prize, to Helen A. Ord.

Panorama of French Art

Summer students at Columbia University are viewing a panorama of reproductions in color, at Avery Hall until Aug. 16, which illustrate the history of French painting. Under the direction of Walter Pach, 150 facsimiles have been arranged in chronological order from the late seventeenth century to the present.

Prominent in the collection are works by Cézanne, Picasso, Van Gogh, Matisse, Vlaminck, Gauguin, and Renoir. Earlier painters represented are Poussin, Greuze, Aubert, Claude Lorrain, Le Nain, Boucher, Pater, Guys, Ingres and David. From Delacroix, Daumier, Courbet, Corot and Manet, the list is brought nearer our times by the inclusion of such names as Rousseau, Modigliani, Rouault, Leger, Braque, Dufy, Bonnard, Utrillo and Derain.

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A Review of the Field in Art Education

Venturing

Little opportunity to paint is given artists who teach during the busy semesters of the school year. They subordinate their own creative desires to their school duties, but when the summer vacation period comes they begin to realize their dreams of haunting landscapes and visions of strange places, inhabited by picturesque folk—even those who divide their time at summer art schools. The summer plans of the Chicago Art Institute faculty illustrate that artists go far and wide in search of material.

This summer Old Mexico will find herself on the canvases of Karl A. Buehr, George Buehr, Mary Hess Buehr, Laura von Pappelendam, Laura Bannon and Charles A. Wilimowski. Louis Ritman will take his palette to Paris, and Albin Polasek, head of the sculpture department, will carry his chisel to his native Czechoslovakia. Boris Anisfeld will spend his summer in the mountains of Colorado, where he has a school; Elmer Forsberg will go to his studio in the Upper Peninsula of Michigan; Edmund Giesbert will paint the landscapes, the quaint fishermen and the natives who dwell along the Mississippi; Wellington J. Reynolds will go to his Michigan studio; F. DeForest Schook and Victor Poole will summer at Bailey's Harbor, Wis., called the "Cape Cod of the West;" Francis Chapin and E. H. Krehbiel will teach at Saugatuck, Mich.; Allen Philbrick plans to paint on the Maine coast; Charles Schroeder will go to Dubuque, Iowa; Jessie Lacey will take her vacation in Connecticut, and Mrs. Myrtle French will teach ceramics at Alfred.

New Home for Ennis School

The George Pearce Ennis School of Art will commence its fall term in new studios at 628 West 24th St., New York, on Sept. 23. Additional light, space and equipment and an augmented faculty are announced. In the heart of the old Chelsea district, the studios will suggest the atmosphere of the London and Paris schools.

Oscar H. Julius and Mr. Ennis will conduct classes in drawing, painting and commercial art. Instruction in design will be given by A. D. Sawyer, who has gained distinction for his work in stained glass windows. The school will utilize the equipment in the studio, which was formerly a workshop for stained glass and decorative art. Barton Griffin will teach etching and Carol Dudley textile design. The technical classes are an extension of the previous policy of thorough fundamental training.

Honolulu School Expands

The Honolulu Academy of Arts announces new classes in sculpture and pottery. Agnes Larsen, sculptress, who recently returned to Honolulu from a year of study and work in Moscow, is conducting the sculpture classes, and Nancy Andrew the pottery.

An Experiment

Owatonna, a Minnesota municipality of 10,000 population, considered a typical American town with no well defined interests, is the subject of an experiment in the "development of appreciation in all levels of society" on the assumption that "art is a way of life rather than instruction in drawing." Alon Bement, director of the National Alliance of Art and Industry, has been named consultant in a project instituted by Dean Haggerty of the University of Minnesota which has gained the support of the Carnegie Corporation.

Initiated in the public schools which had offered no instruction in art previously, the plan first drew the student's attention to the appearance of everyday objects, encouraging them to suggest improvements which they incorporated in models. Having enlisted the students' interest their enthusiasm was soon conveyed to the family. Instructors were ready on invitation to visit the homes to advise on matters relating to rehabilitation and improved appearances. The response of the townspeople was highly gratifying.

In the second year of the project, the National Alliance is sending a group of specialists, Alon Bement, Egmont Arens, Mrs. Ethel Holland Little, Walter Dorwin Teague and Virginia Hamill, who are speaking directly to the professional groups in the community and the University, offering suggestions toward the realization of the project's goal.

Already the experiment is attracting the attention of educators throughout the country. Mr. Teague comments: "Dean Haggerty at Owatonna is attempting to take art out of the vacuum in which it has been practised in modern times and restore it to its proper place as a phase of ordinary, work-a-day life. Art has been like one of those exquisite but rather sad little gardens grown inside bottles, whereas it should be flourishing lustily in every John Doe's back yard. Dean Haggerty has undertaken this feat of transplantation at Owatonna, and while it is obvious that such an experiment cannot wholly succeed in isolation—it must be the result of a general habit of thought and way of life—it may well be that this is a very important beginning."

Four Years and Pratt

Pratt Institute in Brooklyn is extending its teacher-training course from three to four years to meet the demands of legal requirements prevailing in many states.

The new course will include child study, educational psychology and other educational subjects,—English, speech, dramatics, biology and nature study, history and government, social sciences, history of art and civilization, appreciation of opera, theatre and cinema, together with technical instruction in all branches of art from crafts to architecture. Structural representation and functional design are a part of the four-year curriculum, James C. Boudreau, director of the school, announced.

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New York Project

New York's music and art high school, one of the fruits of the Municipal Art Committee, will become an actuality in September, according to an announcement of Mayor La Guardia. The Institution, which will be housed eventually in a fine building of its own, will for the present be divided into three sections. A school of music, the drama and the dance will be quartered in the old building of the New York Teachers' Training College, 135th Street and St. Nicholas Terrace. A boy's art school will be located in the Benjamin Franklin High School, and the art classes for girls will be held in the Washington Irving High School.

Dr. Walter Damrosch, who will serve as chairman of the school's advisory board, states that the institution is not intended as another conservatory or as an addition to the city's long list of art schools. It will not turn out "new groups of painters, musicians, dancers and actors to swell the ranks of the unemployed in those professions, but will graduate young men and women thoroughly cultivated in their chosen fields, and will thus have a tremendous influence on the cultural side of the city's life." The students, who will be limited to 100 during the first year, will have to pass the regular high school entrance examinations before becoming eligible to take the special test for admission to the music and art high school.

Forest Grant is chairman of the sub-committee on art. Other members are Alon Bement, A. Piccirilli and Mrs. Frances Pollak.

Children at Silvermine

A colorful exhibition of water colors and pastels done by children from the Theodore Roosevelt High School and the Bronxville Grade School under Natalie Johnson and Adaline Case, is being held at the Silvermine Tavern Galleries, Silvermine, Conn., until August 15. Said one critic: "Though one might imagine the artists as youthful Cézannes or Dufys, there is not the slightest trace of imitation in these water colors, and their originality is one of their most striking features."

Situated directly overlooking the Silvermine River, its terraces sloping gradually down to the river below, the Tavern is a place of rare charm. In it there is the unusual combination of early American and old-world atmosphere. Quite aside from its present status as a tavern, the building has a most interesting history of its own. For more than 150 years it was a factory, turning out wooden knobs of all kinds. This factory together with other small but prosperous factories built along the river, gave Silvermine a reputation for industry quite in contrast to its aspect of tranquility today. The gallery building, just across the road from the tavern, was once the general store, post office and grange combined.

"Art for Churches"

The Los Angeles Art Association invites all artists to submit works for its "Art for Churches" exhibition in October. The aim is "to show how 834 Los Angeles churches with 326,446 members and how 210,824 churches in the United States with more than 54,000,000 members could use artists' work as a means of inspiring visitors seven days in the week."

Conditions of the exhibit may be obtained from Harry M. Kurtzworth, director, Los Angeles Art Association, 417 South Hill St. A traveling exhibit will be selected from the display to tour churches and art galleries.

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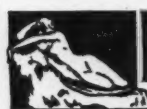
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Sterne to Teach

Maurice Sterne, who is rated among the foremost modern artists, will be a guest instructor at the California School of Fine Arts in San Francisco for the regular session of 1935-36 from August 19 to May 15 and for the 1936 summer session. Junius Cravens of the San Francisco News, views Sterne's acceptance as "an event of special significance in the city's history of art education."

Expressing his philosophy of teaching, Sterne says: "I do not try to teach my students to draw and to model. Anyone can be taught to do such things. I try to teach them to see. It is by cultivating, not technique but vision, that art escapes from conventional channels. The artist must develop his sense of vision."

"Art becomes sterile when artists become blasé. They lose their belief in themselves. They become too concerned with manner, with technique, with esthetics. . . .

"The man who has vision will develop his own technique. To one who has seen something that I have not seen, I say, 'It is not for me to show you how to paint it'. . . . The training of an artist has no specific curriculum. It is the work of a lifetime."

In addition to his teaching activities, Sterne will execute one of the most important federal art commissions, a series of twenty murals for the Library of the Department of Justice at Washington. The theme is to be the search for truth, as illustrated in the history of jurisprudence. Most of the work will be done in San Francisco, probably with the assistance of advanced students at the School of Fine Arts.

Sterne's art reflects his study of the old masters, Greek art, and his extensive travels. "He is too big, too versatile and too individualistic as an artist to be tagged with the label of any one school of thought," Cravens writes. "His approach to art is that of one who has the sympathetic and sensitive but penetrating understanding of a great humanist."

Two Mystic Exhibitions

Two exhibitions are being held by the Mystic (Conn.) Art Association. The first, running until Aug. 6, includes water colors, small oils, pastels and crafts, while the second, from Aug. 10 to Sept. 15, is composed of large oils, prints and crafts.

"At Mystic, the general level of performance is always high. In this group, particularly," the New York Herald Tribune said of the present show, "the background is good enough to prevent one from suspecting the stars of showing too much bravura. . . . Among the water colors is an extraordinary variety."

Among the Mystic exhibitors are: Y. E. Soderberg, Harvé Stein, Harvard Macpherson, Charles O. Golden, Gladys and Kenneth Bates, Robert Brackman, Walt Killam, Katherine Forest, Lars Thorsen, Carl Lawless, Victor Ginnell, Edward Barnes, Winslow Ames and C. B. Mitchell.

Faculty Members Exhibit

Faculty members of the Pennsylvania Academy of the Fine Arts are exhibiting at the summer school at Chester Springs, Penn., through Aug. 17. Represented in the show are Hugh Breckenridge, Daniel Garber, Joseph T. Pearson, Jr., George Harding, Roy C. Nuse, and Frances Speight.

European sketches by graduates of the School of Fine Arts of the University of Pennsylvania were shown at Chester Springs during July.

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THE ART DIGEST has become a directory of
American Art Schools.

League Dept.

[Continued from page 31]

ings in the Sistine Chapel. It was unknown to Raphael in his earlier works, but after the year 1500 he made use of inhalation in all his figures as well as in the trees and backgrounds of the landscape. After his time the uplift imparted by inhalation and the use of the emotional centers was again lost. It is unconsciously, as in the Renaissance, but much more rarely applied in modern art. Observed by the present writer in the figures and vines of the Great Chalice of Antioch, a preliminary study of inhalation and the use of the emotional centers will be found in Chapter XII of his monograph "The Great Chalice of Antioch", Kouchakji Freres, New York, 1923.

Inhalation has been since used in the works of at least two American artists—the late Arthur B. Davies and in portraits by Wilford S. Conrow. It will infuse life in any art, but it will not work miracles without the adjunct of other principles now mostly known to artists and critics. Inhalation can be felt, studied, learned, taught and applied; and when felt and understood it will enable the artist and the archaeologist to recognize and date many works of classic and any other art, and assign them to their proper place in the history and chronology of art, with greater precision than any other means.

Inhalation may indeed be deemed the apotheosis of art. The origin, nature and art of inhalation is in and of the very air we breathe, symbolically a reaction of the spiritual forces from purely materialistic representation which is not art and which is, and always has been, unable to express the act and action of life. And if in the air and of the air, it must also affect everything else in nature, and without it every other expression, even the most artistic will lack its most important, its divine semblance of life. Indeed the effect of the life-giving principle of the air is felt by every unit nature. In man the inhalation of air awakens the emotions of the soul and its coordinated movement in and of the body; and likewise, but to an inferior degree, in other living beings of every kind. We see it in the birds and other animals represented by the Egyptian artists, and in those of the Greeks, but never in those of Roman make, as for instance, in the eagles. In plants the uplift is visualized as an effect of spring when every individual object, after the winter's sleep, tends upwards as a result of warmth and moisture and of air. This general striving and energy results in harmony between details, the more absolute, the more perfect, this union, the greater and finer the combined results. So in the Antioch Chalice vines with their opening buds, their curved tendrils, their opening leaves, their ripening bunches, there are no drooping or resting twigs, no dried curled leaves, no shrunken berries, nor dormant buds. Indeed, all parts of the Antioch Chalice decorations are coordinated and concordant, emblematic and suggestive of spring. The vines rise upwards and spread in full possession of life. The birds among its foliage reflect the same natural activity, some descending, some hovering, some resting without relaxation, some partaking of the fruit. Others, like the eagle, spread their wings as if ready for flight, or in search for spiritual food, the eagle on the mystic leavels, there are no drooping or resting Christ or in the bestowing of the Holy Spirit. Even the seated figures of Christ and Apostles reflect the same quality of life and uplift, the Apostles' arms extended with significant energy, their bodies elastic, their limbs ready for action, their faces eager—all hailing the risen Savior in His abode of spiritual spring.

Portanova's "Beethoven"

Joseph D. Portanova, young Boston artist, has been working for some time on a colossal head of Beethoven four times life size. The results of his labor, in plaster, were exhibited at the Boston Symphony Hall, and A. J. Philpott, critic of the Boston Globe, found it big in more ways than just size, a head that will be even more impressive in bronze or marble. It is now on exhibition at the Germanic Museum, Harvard University.

"The bust of the great German composer by Portanova," wrote Mr. Philpott, "is not only fine in character and a splendid likeness, but has other qualities which give it distinction. It is strong and virile—done in a big way."

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[Continued from page 23]

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American Academy in Rome	Rome, Italy

O'Hara's Water Color Gallery

Eliot O'Hara's water color gallery at Goose Rocks Beach, Me., will be open to the public to Sept. 15 with twice its previous wall space. In connection with his summer school of water color painting, Mr. O'Hara has invited outstanding artists to exhibit characteristic works.

Last year visitors at the gallery numbered between eight and nine thousand. The collection represents living French, English and Japanese painters and the following Americans: Charles Curtis Allen, Hilda Belcher, Theresa Bernstein, Roy Brown, Charles E. Burchfield, Harrison Cady, Charles Demuth, Olin Dows, George P. Ennis, Paul Gill, C. S. Hopkinson, Edward Hopper, Henry G. Keller, Martin Lewis, John Marin, Reginald Marsh, Chiura Obata, Eliot O'Hara, Kaye Peterson, Ogwa Pi, Ogden Pleissner, Saul Raskin, Gertrude Schweitzer, Millard Sheets, William Starkweather and C. H. Woodbury.

Princeton Gets "William III"

Princeton University now possesses Netscher's portrait of William III, King of England and Prince of the House of Orange-Nassau, from whom both the name of its oldest building and its official colors derive. The gift of four "sons of old Nassau," the portrait is one of the finest painted by Gaspar Netscher, famous seventeenth century German artist, whose cabinet pictures and genre subjects enlisted the patronage of William III.

Netscher was a pupil of de Koster and afterwards of Ter Borch. His paintings, valued for their "exquisite finish," hang in many European and American art galleries. To Princetonians, however, the portrait is of especial interest because of its relation to college traditions.

From William III the original building at Princeton received its name Nassau Hall.

Milwaukee Gets Work by Guy Pène du Bois



"Yvonne
in Pink Dress,"
by
Guy Pène Du Bois.

Courtesy of
Milwaukee Art
Institute.

Three paintings, "Yvonne in Pink Dress" by Guy Pène du Bois, "St. Malo" by Paul Signac, and "The Emerald Isle" by Ernest Lawson have been acquired by the Milwaukee Art Institute from a fund of one thousand dollars left by the late Dr. Copeland, one of the trustees of the Institute, who had been active in building up its permanent collection.

The du Bois painting, which THE ART DIGEST is reproducing, is considered one of the finest and most representative examples from this artist's brush. Although it is apart from the artist's better known cafe and street scenes, it contains the skilful workmanship that distinguishes him as one of America's most important painters. Observation, a flair for character and distinctive composition make up his expressive canvases. Besides being an artist, he is also a constructive art writer, as was his father, Henri Pène du Bois, descendent of an old New Orleans family, who landed in America in 1738. There is a prophetic touch, perhaps, in the fact that the younger du Bois was named after Guy du Maupassant, an old family friend, who used to remember his birth-day with notes and books.

As a caustic commentator on life and people, du Bois combines sharp vision with sound technique, according to Royal Cortissoz, who wrote on him in the American Artists Series, published by the Whitney Museum, New York:

"I make much of the technique. Completely though he may have avoided crass emulation of what was going on about him in the schools, as regards elements of style, he profited there in the mint and cummin of pure workmanship. He has made himself a draughtsman and understands form. With form he has studied movement and gets the carriage of a figure, the meaning of a gesture or the turn of a head, and all this interests me the more because his truths are defined with great simplicity.

"There is often an acid streak in the work of this artist. It is acid but it is true, and therein lies the whole validity of what du Bois has produced. I have alluded to the prevalent custom of painting men and women as objects of still life . . . The reason that du Bois gets more 'bite' into his work is that he brings a deeper sense of life at large to his treatment of a specific subject, a sense of life that is broader and more analytical than that of the still life painter. His figures have character because he himself has emotions and can live over, in imagination, the lives of the people he paints . . . Modernism has left him plowing his own furrow. He was no imitator in his youth and he is no imitator in his prime. It is not enough to say that this is because he knows how to paint. It is also because he uses his brains."

Selected by States

A selection of paintings from the Isochromatic Exhibition, to include a unit of 48 pictures, one from each state, will be offered to museums throughout the country by the Isochromatic Department of M. Grumbacher, New York. It is designed to center attention on the birthplace of the artists, rather than on the place where they won attention. As an example, one rarely connects Gordon Grant with California. Joseph Cummings Chase will represent Maine; Chauncey F. Ryder, Connecticut; Orlando Rouland, Illinois; George

Elmer Browne, Massachusetts; Leon Dabo, Michigan; Wilford S. Conrow, New Jersey; Frederick Ballard Williams, New York.

The collection will be exhibited in the capital of each state wherever possible.

The first showing is planned to open during National Art Week, Nov. 1 to 9, which is being sponsored by the American Artists Professional League. The College Art Association has included the Isochromatic Exhibition among its 1935-36 travelling exhibits. Thus colleges and smaller art galleries will be able to get the exhibition for two-week shows.

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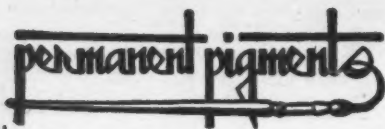
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**THE AMERICAN ARTISTS
PROFESSIONAL LEAGUE****WOMEN'S ACTIVITIES**

**National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.**

**AMERICAN ART AND THE WOMEN OF AMERICA****SOME WOMEN'S ACTIVITIES**

Mrs. Frederick B. Hall, chairman of Missouri, first prize winner, has an excellent organization. She divided the state into nine districts with a chairman in each. These chairmen in turn have appointed art chairmen in every club. Paintings to the amount of \$6,000 were bought this year by the Missouri clubwomen, mostly from the exhibits of art sponsored in each district.

Because the depression threatened to abolish art instruction in the schools, the women obtained art teachers in both high and grade schools, and in many cases those proficient taught the classes gratis. Many contests were arranged with prizes. An example of the way the clubwomen do practical work is the Wandi Club, St. Louis, whose members earned money to keep a young sculptor in art school. The clubwomen of Springfield obtained the passage of a bill providing for a tax-supported museum in the city. The organization made it easy for the chairman to collect a large amount for the Penny Art Fund which was expended for paintings by Missouri artists and given as prizes to the various clubs.

Mrs. Paul Adams is very proud of the venture made by the club of Velva. In order to raise the standard of beauty in the community the club had blue prints made of what it wanted done to beautify a natural but almost treeless lake near the town. The plan included a road to be made around the lake, a recreation ground, bathing beaches and one thousand trees. The state planning board approved. Then the clubwomen got the support of the Isaac Walton League and sent the project to Washington, where it received endorsement of the Federal government. The work is now being done! The club also started use of the public library as an art centre. The Penny Art Fund was almost 100 per cent.

In Colorado, Mrs. Tower endeavored to beautify state headquarters by presenting it two block prints and a lithograph. Water color paintings were bought with the Penny Art Fund and awarded to the clubs.

In Arizona 61 paintings were bought by clubwomen at the cost of \$1,200. Nevada clubwomen presented paintings to the Fine Arts Group, University of Nevada, and to the Twentieth Century Club, and they also circulated an exhibition of etchings. Minnesota's chairman, Mrs. Marrold, is corresponding with the National Association of Retail Secretaries relative to Art Week in November, at which time retailers will exhibit art works in show windows. Minnesota clubwomen expect to assist and direct the movement. Many works of art were purchased. The women studied the proper placing of paintings in public buildings and one club paid the tuition of a talented art student. Kansas bought two oils and two water colors for prizes, the balance of the Penny Art Fund will be used to buy 10 more paintings for the state-owned exhibit, "Water Colors by Kansas Artists."

Iowa bought five paintings by Iowa artists to be presented as P. A. F. prizes. Mrs. Henry Ness, General Federation Chairman of

Art, raised \$150 from fees for art lectures, and it was used to purchase pictures for schools. The women were taught tone symphony and how an artist develops a painting. Artists loaned their paintings for a fee, and the venture resulted in many sales.

One of the high spots in the Texas report was the account of the "curb" exhibit sponsored by the Abilene Woman's Club at which twelve paintings were sold. Thirty-six prints were presented to the Mexican ward schools, and the first, third and sixth districts have art loan funds to aid talented young artists, in addition to which convention art exhibits were held in five districts. Four oil paintings by Texas artists were bought with the Penny Art Fund. There were altogether 70 art exhibits and 50 prizes given to schools for art work.

Ohio specializes in an "All Ohio Show" which has been made an annual event. This state followed very closely Mrs. Allen's "Five Point Art Plan" and 5,000 clubwomen visited art galleries and museums with the result that 360 paintings were bought by the members. Mrs. Solomon reported that each of the eight districts held an art exhibit and that one district had held three. A rural farm group was sponsored for art programs and gallery visits and 420 people responded. This is a new move to bring farm folks to galleries.

Mrs. Swiggett divided the District of Columbia into nine sections and her greatest work is the building up of permanent exhibitions in department stores. Merchants are giving purchase awards of \$100 each, and it is expected the prizes will reach \$2,000.

NATIONAL MINIATURE SHOW

Mrs. Albion L. Headburg, Illinois' state chairman reports that the Chicago Society of Miniature Painters is honored by having a group of miniatures invited by the Corcoran Gallery of Art, Washington, to be on exhibition together with similar groups from the other four miniature societies of the United States for a period of eight months, after which other groups will take their place. The invitation specified nine miniatures from each group, to be followed by the same number later. Artists represented from Chicago for the first group are chiefly charter members of the Chicago Society of Miniature Painters, the first three in order of service: Carolyn D. Tyler, founder-president; Anna Lynch and Eda Nemode Casterton, both past-presidents; Marion Dunlap Harper, president during the Century of Progress; Katherine Wolcott, Magda Heuermann, Louise Richardson, Helen Walker and Mrs. Ann Martin, present president.

Hollywood Has Modern Gallery

Lorser Feitelson announces the opening of the Hollywood Gallery of Modern Art at 6729 Hollywood Boulevard, Hollywood, which will handle modern art exclusively. The opening exhibition was devoted to the recent abstractions of Knud Merrild.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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National Secretary: Wilford S. Conrow
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NATIONAL ART WEEK

(Nov. 1-9. Sponsored by the A. A. P. L.)

National Chairman: Mrs. Harold Dickinson Marsh, 2945 S. W. Fairweather Blvd., Portland, Ore. National Vice Chairmen: Tennessee: Mrs. Louise B. Clark, Brooks Memorial Art Gallery, Memphis, Pennsylvania: Mrs. J. B. Hervey, 4940 Walnut St., Philadelphia, Ohio: Mrs. Andrew Jamieson, Connecticut: Mr. Winfield Scott Clime, Old Lyme, Rhode Island: Mrs. Leo Semionoff, Providence, New York: Mr. Michel M. Engel, New Jersey: Mr. Harry Lewis Raul, Orange; Mr. Hanesworth Baldrey, Newton; Mrs. William L. Wemple, Somerville, Missouri: Mrs. Frederick B. Hall, St. Louis; Mrs. A. J. Mauer, 1217 West 61st Terrace, Kansas City, Southern California: Mr. Frank Tenny Johnson, 22 Champion Place, Alhambra.

Mrs. Marsh, through this column, wishes to express appreciation to all who have shown interest in this significant art activity throughout the United States, believing fully as she does that this stimulation of community creative art through the observance of National Art Week will give a tremendous impetus to all the crafts.

She asks the cooperation of one and all to make 1935 National Art Week of really great service to art in America, requesting that the following statement be used whenever and wherever National Art Week is presented:

"To further the ideals and practice of art, the American Artists Professional League and its chapters present and sponsor National Art Week to bring before the people the varied creative art activities within each community."

INTERNATIONAL CONGRESS

(Brussels, Aug. 9 to 15, 1935)

Mr. Alfred G. Pelikan, Wisconsin state treasurer of the A. A. P. L., is president of the American delegation to this Congress for Art Education, and Mrs. Florence Topping Green, National Director of Women's Activities of the League, is vice president and delegate of the League to the Congress. She is scheduled

to speak twice, first at the opening session, Aug. 9 on "Modern Trends and Ideals," and again on the morning of Aug. 10 before Section 7, to read papers that will be summarized in the next issue of THE ART DIGEST.

The sudden critical illness of Mrs. Green's husband made it necessary to cancel all plans, to the great regret of the National Executive Committee. In the emergency, Mrs. Albion Lambert Headburg, Illinois state chairman of the League, accepted the appointment as delegate for the League, replacing Mrs. Green as speaker on Tuesday morning Aug. 10. She sailed for Europe July 31. The National Executive Committee expresses profound sympathy for Mrs. Green, and grateful appreciation to Mrs. Headburg.

One of the papers which Mrs. Headburg will present at the Congress will be "Inhalation in Art and the Action of the Emotional Centers in the Human Figure," by Dr. Gustavus A. Eisen. It follows:

Inhalation in its reference to art can be defined as that particular quality whereby the poses and poise of the various parts of the body are made to depend upon the chest during the act of conscious inhalation, instead of upon the purely anatomical and athletic element acting through muscles and joints during an act of motion. During this act of conscious inhalation the lungs inflate and thereby cause every single unit of the body to assume a different position from what it occupied a moment before the action began. Conscious inhalation creates or awakens a succession of impulses which distribute throughout the body force and activity which determine the emotional expression of body and face in rest, movement, pose and poise. The course of this action starts from a stage of relaxation, commences with expansion, continues by gathering activity and attraction, and ends in attention. Throughout the whole action the result of every single instant is co-ordinative and accumulative with, and of, a steadily increasing spiritual uplift which, if continued, ultimately culminates in an apotheosis of emotional and spiritual beauty as far as these can be expressed in matter alone. The result is a more or less complete harmony between bodily form, pose and balance and the emotional sentiment which the artist intended to express, a co-ordination between feeling, movement and pose. The effect is accomplished by a proper use of what is now known and recognized as the "emotional centers" of the thorax upon which all movement should become dependent—in preference to the centers of athletic force, which are sought in the muscles and the joints. The various stages of this action of uplift through inhalation are rhythmical in their nature and co-ordinated, whereas those dependent alone upon the joints, the muscles and the will without intermediary of the emotional centers, are fitful and without any co-ordination and aim for beauty.

The acts of inhalation and exhalation pass along and through several transverse body planes. The lowest one in inhalation is sensual, the next one above expresses Bacchanalian joy, the one above that spirituality, the highest one intellectuality and the expression of mental qualities, especially in the face. A higher extension than that results in extravagance in bodily and emotional expression. The theory of inhalation is applicable to any pose and mentality such as riding, running, resting, joy and grief.

It may be well to state that inhalation was known and employed in Babylonian, Mycenaean, Egyptian, archaic Greek and in classic Greek art, but was practically unknown in Roman and Medieval art. Both characteristics, inhalation and use of emotional centers, were unconsciously, or at least intuitively, used by a few of the Renaissance artists, beginning with Piero della Francesca and Mantegna. Inhalation was unknown to Botticelli as well as Michelangelo in his earlier works, but was applied in his paint-

[Continued on page 28]

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Leo Katz in Mural Presents a Striking Analysis of Civilization



"The Uses of Tools." Central Section of Mural Painted by Leo Katz for the Frank Wiggins Trade School, Los Angeles.

After working for more than a year, partly under the P. W. A. P. and partly at his own expense, Leo Katz has just completed his monumental murals on the walls of the Frank Wiggins Trade School in Los Angeles. The original theme, a pictorial history of tools, was broadened by Katz until it comprehended the uses to which tools have been put by the constructive and destructive passions of man. One of the most important tasks initiated under the Public Works of Art Project, these panels, according to Arthur Millier of the Los Angeles Times, invite favorable comparison with the famous "Prometheus" fresco by Orozco at Pomona College.

Katz developed his historical theme in terms of two cultures indigenous to the North American continent, the Toltec and the Aztec, along the two side walls of the lobby. The central panel sums up in vigorous statements man's "eternal dilemma in terms of modern American civilization." Holding the center of the stage is the figure of a magnificent athlete, striding with arms extended among the inventions of the machine age. But he is sightless and his stride is uncertain. The right arm disappears into the red and orange rays of a scene depicting the results of greed, murder and war. The left fades out into the blue, violet and white tones that illuminate scenes of love, peace and happiness.

"There is no sermon," writes Mr. Millier, "no propaganda, only a powerful statement of historical truth in terms of searching draughtsmanship and color which is used for psychological and symbolical ends. The whole work is painted in a style which anyone can understand."

"The painter reasons thus: The Toltecs,

under the mythical Quetzal-Coatl, built up a magnificent culture dedicated to the peaceful arts. They devised and used tools to improve soil cultivation, to further astronomy, to carve and to paint works of beauty. They were swallowed up by the more warlike Aztecs, who, going to the other extreme, worshipping war and death, also went down to defeat.

"Nations, like individuals, says Katz, walk between these two extremes, greed and brutality, love and compassion.

"Man's inventive powers, the tools he creates, serve both ends impartially. Greed promotes bloodshed, compassion seeks to preserve life. These are the poles of human life. Man has to keep his balance between them. This is the thought motivating these murals.

"To the right and left of the central figure of Man are two arresting creations. One is a horrible evocation of greed, holding a skull from which drop golden coins. Below is organized and unorganized warfare and the knives, guns, tanks and other tools which are used in it.

"Opposing greed is a magnificent conception of the mother spirit, a noble woman-figure with ample breasts of compassion, symbolizing the spirit which nourishes peaceful creative progress. The motion-picture camera is opposed, on this side, to the machine gun on the other. A cannon points towards war,

an astronomical telescope leads towards peace. Below Compassion are two charming lovers, about whom swirl flames of blue and violet becoming serene white as they rise to the great mother who shelters a girl under her arm."

In conclusion Mr. Millier makes this prophecy: "Being strong, positive statements, these murals will create sharply divided reactions. Those who think that art is confined to innocuous decoration will rail against them, as they did against 'Prometheus.' Others will be immediately delighted. They have truth and strength and are the product of a deeply humanitarian and courageous mind. If they are stated in almost violent terms they are honest expressions of a violent age."

The completion of the mural entailed considerable personal sacrifice on the part of the artist. Only for the first few months did he receive any recompense from the Federal Government. The rest of the year he worked "on his own," aided by Tyrone Comfort and Ben Messick, his original assistants under the P. W. A. P. Leo Katz, a Viennese by birth, was brought to America shortly after the war by Frank Vanderlip, banker and art patron, who commissioned him to paint portraits of his family. Now an American citizen, Katz is known as one of the country's foremost art lecturers, aside from his own creative work. Following his immense mural commission for the Johns-Manville Building at the Chicago Century of Progress Exposition (reproduced in THE ART DIGEST), he was forced to go to California for his health. At present, Katz is conducting experimental classes at the Chouinard School of Art and is working on a book on modern art for the Delphian Society.

Good as New

"You have some remarkable paintings."

"Yes," replied Mrs. Cumrox. "The art dealer said that they were old masters, but to my eye some of them look as good as new."

—Washington Star.

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